

# THE ATEUM

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SATURDAY, AUGUST 5, 1876.

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## LITERATURE

Walter Savage Landor: *Works and Life*.  
8 vols. (Chapman & Hall.)

THE position occupied by Landor in society and in literature is equally anomalous. A man of gentle and courteous disposition, indignant only against falsehood and oppression, he yet came to be regarded as a firebrand, and was to his own generation almost as much of a mystery and a terror as was Lord Camelford to the generation preceding. A poet and a dramatist, he influenced less than any man of equal or approximate mark the literature of his age, and left behind him nothing that has been judged capable of stage presentation. The delight in his writings expressed by the most intellectual thinkers has begotten no corresponding or responsive enthusiasm in the general public. The few gems in his poetry capable of being extracted for quotation are ignored or assigned to other authors; his reputation rests on what has been said of him rather than on what he has done, and the memory of the extravagances of his life has survived that of the purity and nobility of his work. It can scarcely be said of him as of Wordsworth, "What a man to revive!" for in a sense he has never lived in literature, and, in the sense in which he has lived, he has never died. His works are still prized by those who ever prized them, and have gained and lost nothing in the course of progressing years. That they will obtain universal acceptance and win their way into popular editions is not to be hoped; what may be expected from the appearance of the first collected edition is that they will extend beyond the esoteric few to whom they are now familiar, and reach that large circle of readers of average intelligence whence are taken the jurors in literature; that they will pass, in short, from the aristocracy of letters to that middle class which in art, as in politics, remains the principal power. To the fact that so little has been known of Landor it is probably ascribable that the position claimed for him by his more ardent admirers has never been contested, and that no such controversy as was waged over the merits of Byron or Wordsworth has arisen concerning him. There seems, indeed, some truth in the description of Landor given by one of his critics, who speaks of him as "a man remarkable both for his talents and the unsuccessful

employment of them, with a name extensively known and productions universally unknown; having eloquence and dignity of style, which men are willing to receive upon trust, and publishing books which meet with every kind of reception except a perusal."

Landor's intellectual stature is great without being commanding. It is a possible explanation that his proportions are so just and symmetrical, that the sense of size is lost. A more satisfactory theory is that he does not know how to hold himself. Instead of moving the wonder of men and drawing after him a school of disciples, he is ushered forward by the majority of his admirers with something like an apology, an attempted explanation of the reason why his talents remain ineffective and his merits unacknowledged. Coleridge declares him "destitute of imagination in its highest form," and Douglas Jerrold asserts that his chief defect is "lack of spirituality"; the most vehement upholders of his prose style question whether he can claim to rank as a poet, and the most ardent champions of his sincerity are doubtful about his judgment.

Though a contrary view has generally been held, it is as a poet and a dramatist, using both terms in their widest acceptance, that Landor will survive. His poetry is fine in parts rather than as a whole, but what is fine is magnificent; his prose style is poetical in conception and dramatic in utterance; his conversations are, as has been said, one-act dramas, and his dramas are but dialogues in verse. If it is true that Landor had, as Coleridge says, no imagination, it is also certain that no man who ever lacked that quality had an equal power of entering into the soul of the characters he creates or brings before the public. We have to go back to Shakespeare himself to find instances of characters so complete and so consistent as the actors in some of his dialogues and plays. In this respect, the two classes of composition are not to be distinguished. His command of local colour is remarkable. A speech of a single line will supply a whole background to a picture. From this point of view, indeed, Landor is one of the most prolific creators that ever lived, and none of the world's dramatists or novelists, from Lope de Vega downwards, has given life to so strange and remarkable a variety of personages. In the universality of his range he recalls Balzac, whose scheme of presenting the "Comédie Humaine" he has attempted to rival, while in his sincerity he approaches Dante. There is, however, some shortcoming which prevents him from planting his foot on the height that seems always within his reach. In place of the picture of society which Balzac gives, Landor bequeaths us a series of portraits which might form portions of a picture, but remain mere studies. In spite of the immense range of his reading and his wide experience, he is not free from Chauvinisme and Philistinism, and can claim to be cosmopolitan only in his knowledge and his sympathies. In everything he does there is, through and beyond the beauty of form which is one of the rarest gifts in English literature, and which he possesses in the highest degree, a defect which is always felt, though it cannot always be characterized. His work moves our admiration rather than our sympathy, it leaves upon us the impression what a clever man is its producer, but it never for a moment carries

us away until we forget the author in his book.

The most noteworthy feature in Landor's dialogues, whether in prose or verse, is dramatic appropriateness. Where a desire to elevate unduly the character to the level of the poet's conception of what it ought to be, or some similar motive, does not interfere, his conversations seem to be taken from life. The distinction thus drawn is, however, marked. Petrarch rebuking Boccaccio for the levity of some of the tales of his Decameron, and advising him to eradicate twelve or thirteen of the *novelle*, cannot be compared to the Empress Catharine enlightening the Princess Dashkoff upon the wiles of Russian diplomacy, or Boasuet trying, on hearing the confession of the Duchesse de Fontanges, to reconcile the Christian and the Courtier. Tested by the standard of to-day, Boccaccio cannot be acquitted of coarseness and licentiousness. Such was, however, the standard of society in his own time, it is far from improbable that Petrarch would have seen no harm in reciting before his own Laura and her companions the very stories Landor represents him as censuring. Ample proof remains that ladies in France and Italy a century later permitted freedoms of speech greater than any in which the author of the Decameron indulges. In the subordinate characters Landor is seen at his best. The life of Italy and the moral and social tone of its inhabitants he thoroughly comprehended. In the 'Coronation' he presents a priest rebuking two Italian women for levity of conduct. Nothing can possibly be better than the dialogue between them:—

*Griselda.* We are not young ones now, but heretofore  
We have had lovers, and have seen carlino  
Spin upon table; and the change was ours.

*Fra Pepe.* O shame upon ye!

*Febe.*

Shame is called upon us  
When we are old and needy; they who brought  
Shame and old age upon us, call it loudest.

*Fra Pepe.* Thou talkest foolishly indeed, good woman!

*Febe.* We all talk our best things when teeth are flush.  
*Griselda.* Wit is not wanting while the cheek wears roses.

And coral lips are ready to impart it.

Here the very prattle of the crone by the fountain or in the market-place of the sleepy Italian cities is caught. Defects in Landor are ordinarily redeemed by splendid qualities. It is not likely that Rienzi, addressing the people of Rome, *apropos* of Giovanna of Naples, should bring in references to England, and none except an English writer imbued with a strong feeling for his country would represent him as so doing. The manner in which England is introduced, however, is admirable:—

Among wide potentates, what other holds  
Such wide dominion as this lady here,  
Excepting that strong islander whose sword  
Has cut France thro', and lies o'er Normandy,  
Anjou, Maine, Poitou, Brittany, Touraine,  
And farthest Gascony; whose hilt keeps down  
The Grampians, and whose point the Pyrenees!

Into the mouth of Count Julian, in the tragedy of the same name, he puts what may be taken as his own defence against the accusation that he allows his patriotic feelings to run away with him:—

All men with human feelings love their country.  
Not the high-born or wealthy man alone,  
Who looks upon his children, each one led  
By its gay handmaid from the high alcove,  
And hears them once a day; not only he  
Who hath forgotten, when his guest inquires,

The name of some far village all his own,  
Whose rivers bound the province, and whose hills  
Touch the last cloud upon the level sky:  
No; better men still better love their country.  
'Tis the old mansion of their earliest friends,  
The chapel of their first and best devotions.

'Gebir,' which is Landon's best-known poem, is, in some respects, his best work. His success in narrative poetry inspires regret he did not more frequently attempt it. In 'Gebir' are found most of the poetical passages which are associated with the mention of his name. Here is the much and deservedly praised passage concerning the shells which Wordsworth took and fitted with a moral; here the fine simile—

Gone down the tide,  
And the long moon-beam on the hard wet sand  
Lay like a jasper column half upreared.

—Here is the pretty description of the

Mossy tufts that grow  
On brakes of roses when the roses fade.

—Here the fine picture of morning, when

The glad some Hours  
Strew saffron in the path of rising morn,  
Ere the bee, buzzing o'er flowers fresh disclosed,  
Examine where he may the best alight,  
Nor scatter off the bloom, ere cold-lip herds  
Crop the pale herbage round each other's bed.

—Here the autobiographical fragment in which he describes how,

Panting in the play-hour of my youth,  
I drank of Avon, too, a dangerous draught,  
That roused within the feverish thirst of song.

—The fine picture of loneliness:—

'Twas some relief . . .  
The massy stones, tho' hewn most roughly, show'd  
The hand of man had once at least been there.

—And the famous—

Fears, like the needle verging to the pole,  
Tremble and tremble into certainty.

It would be easy to add to these gems some others equally fine, if less known, such as the description of Charoba:—

Long she lingered at the brink,  
Often she sigh'd, and, naked as she was,  
Sate down, and, leaning on the couch's edge,  
On the soft inward pillow of her arm  
Rested her burning cheek: she moved her eyes;  
She blushed; and, blushing, plunged into the wave.

There is some felicity, though there is more antithesis, in the description of a thought as

Too soft for sorrow and too strong for joy.

The account how the vast Eridanus

Rolls his unwearied torrent to the main,  
is powerful. Humility is aptly described as—

A tatter'd cloak that pride wears when deform'd.  
And there is apt employment of love's delicious extravagance in such passages as that descriptive of the nymph:—

Her eyes, too! O immortal Gods! her eyes  
Resembled . . . what could they resemble? what  
Ever resembled those?

Similar passages might be multiplied *ad nauseam*. They are found also in the Hellenics, though less frequently. The chief beauty of these "heroic idyls" lies, however, in the atmosphere, which is marvellous. Landon knew that his book would not suit the generality of readers, and boasted that his poetry, unlike that of most of his contemporaries, was not "prismatic," but "diaphanous." His opening promise is fulfilled:—

Ye shall not, while ye tarry with me, taste  
From unrisn barrel the diluted wine  
Of a low vineyard or a plant ill-pruned,  
But such as anciently the Ægean isles  
Pour'd in libation at their solemn feasts:  
And the same goblets shall ye grasp, embost  
With no vile figures of loose languid boozers,  
But such as gods have lived with and have led.

At times, as in 'Icarion and Erigone,' the verse descends to the most commonplace particulars of Greek life; at others, as in 'The Boys of Venus,' it gives—

The lull  
Of reeds among the willows upon banks  
Where hollow moss invites.

And again in 'Iphigenia and Agamemnon,' and a score of others, it has heroic dignity, accompanied with a cold, passionless beauty, such as belongs to Greek plastic art.

The dramas in verse lack the sustaining power necessary to works of their class. In 'Andrea of Hungary,' what is best seems idyllic rather than dramatic. The chief interest in the poems of later years is autobiographical. Delicacy and fancy are not wanting, and the workmanship is often exquisite. There is, however, little warmth, except of invective and indignation, and little colour. Most are tinged with sadness. The following is a fair specimen of thought and execution:—

In his own image the Creator made,  
His own pure sunbeam quicken'd thee, O man!  
Thou breathing dial! since thy day began  
The present hour was ever mark'd with shade.

There are, however, pleasant epistles to Southey, the Hares, Dickens, Forster, and others of the friends of Landon's earlier or later years, as well as others to Wordsworth, Charles Lamb, Mr. Bailey, and Mr. Browning, with whom he had no close intimacy. His indignation against Bonaparte flames out constantly, and his contempt for English statesmen in general is amusing in its intensity and extravagance. We see in these poems the man in his true nature, passionate, unreasonable, extravagant, yet generous, loving, and lovable. The strain of melancholy in which he here indulges is rarely found in his early work. Nowhere in literature, we fancy, can be found so many references to age. No crown of rose or vine leaf, such as Anacreon wore, does Landon place around the head of age. To him age is cold, cheerless, and unlovely. In the love poems to Ianthe even, full as these are of that intense admiration for physical beauty which was one of his chief characteristics, he stops to sigh over his own decline, and his most complimentary verses suggest an undercurrent of regret. To the Countess de Molandè he writes:—

I wonder not that Youth remains  
With you, wherever else she flies;  
Where could she find such fair domains,  
Where bask beneath such sunny eyes?

And he asks bitterly:—

Is it not better at an early hour  
In its calm cell to rest the weary head,  
While birds are singing, and while blooms the bower,  
Than sit the fire out, and go starved to bed?

His contempt for his own generation constantly asserts itself. Courtesy and chivalry, he holds, are dead. He is liberal in his estimate of the merits of his contemporaries, and has a word of praise for almost every preceding poet except Young, but he will not compare the writers of his time to his beloved Greeks and Romans, or even to men like Molière, Fontenelle, and La Fontaine.

With the Conversations within the limits of a review it is impossible to deal. So wide in scope are these, it is difficult to give a faint idea of their "infinite variety." The classical conversations which are the best known disclose a familiarity with Greek literature, and an insight into Greek life, unrivalled in letters.

In the political conversations Landon's de-

mocratic views find ample utterance. The most noteworthy feature in them is the irony, subtle enough often to escape detection, and to win for the composition the praise of those who were at feud with the writer. His animosities found utterance as open as Dante's. He had not, however, the power of the Florentine to inspire belief in the accuracy of his judgment, and cause future generations to consult his pages as to the fate of their ancestors. His prejudices and antipathies coloured all he wrote. Of this, however, he was insensible. Generous and outspoken, if extravagant in all things, he had always a basis, real or supposed, of public wrong for those dislikes which the world ascribed to private grudges. At the head of the literary conversations must be put the "Pentameron," which deals with the declining years of Boccaccio and his friendship with Petrarch. Not more remarkable is the Greek colour of the "Pericles and Aspasia," which is not a dialogue, but a series of letters, or that of the classical dialogues, than the Italian colour of these remarkable conversations, which Leigh Hunt declared constituted Landon's masterpiece. In no other work is the insight into character more remarkable. The study of Dante is exhaustive; and the book, in its combination of criticism and illustration, is worthy of Goethe. With this must be included the "Citation of Shakespeare," in which the burgeoning of genius, before the sight of blossom or the hope of fruit, is indicated with wonderful wit and perception. It is useless to pursue what would soon become mere nomenclature. Of the Conversations as a whole, it is enough to repeat that, although Landon is said to have exhibited his own character in various disguises and under different historical names, their chief merit is, in fact, dramatic. The man who could invent them and get within the heart, so to speak, of so many different speakers, should have written dramas the world would not willingly let die. Like most men who have achieved reputation in spite of neglect, Landon was sensible of his own power of conferring immortality, and his declarations upon that subject should be compared with the kindred assertions of Shakespeare and Milton.

The edition of Landon which seeks to obtain for him a public worthy of his merits, leaves much to desire. A moment's comparison between the late and the early editions of the poems shows many mistakes in that now issued, e.g.,

Age has a something like repose,  
a halting line, should be—

Age has a something, something like repose.  
A few pages further on we have a line of portentous length—

So lost to me! so generous, so deceived! I grieve to hear it.

This is obtained by running two lines into one. "Loosed" is spelt "loost," according to a form of spelling once adopted and subsequently discarded by Landon, and the masculine name of Boccaccio Giovanni is put in the feminine, Giovanna, no less than four times in one page. Mr. Forster's biography, which forms vol. i. of the edition, has undergone some alteration and revision. The index is extensive without being adequate.



*Fac-simile of the original Domesday Book, or the Great Survey of England, A.D. 1080, in the Reign of William the Conqueror. With Translation by General Plantagenet Harrison. (Reproduced and published by Head & Meek.)*

DOMESDAY BOOK, as everybody knows, is a record made by the direction of William the Conqueror of the chief holders of land in great part of England, the extent of their possessions, and the geldable value thereof in the time of the survey, and also in the time of King Edward the Confessor: but it was not compiled in 1080, as Mr. Harrison asserts.

The original is in the Record Office, and is in a wonderful state of preservation. A survey very similar in form was made two hundred years previously of the possessions of the Abbey of St. Germain des Prés; and the comments of its learned editor, M. Guerard, should be studied by every one desirous of elucidating our Domesday Book.

In 1783 a very accurate copy, in modern type, of Domesday Book, was printed and published by direction of King George the Third.

Her Majesty's Government have published fac-similes of the original by means of the photo-zincographic process, and General Sir Henry James and his staff at Southampton were for some years engaged on the work. With a view to render the document useful to those not well skilled in ancient writing and the abbreviations used by the scribe, and the meanings of many of the words employed, Messrs. Vacher & Son have published from time to time sections (each comprising one county) in which the text is printed in full, free from abbreviations, and on the page opposite they have given a literal English version; foot-notes are added elucidating some of the words, and at the end of each part is an Index of the Hundreds; also an Index of places, with the names of the tenants in chief, and a general Index of names. In the translation of the text, the modern name of a place when ascertained is placed in brackets immediately after the ancient name used in the records. The wants of the antiquary, the lawyer, and the historian have thus been supplied by the Government fac-simile, and by (notwithstanding a few errors) Messrs. Vacher's extension and translation.

The publication, the title-page of which we have copied above, purports to be a fac-simile of the original Domesday Book. This, to say the least of it, is misleading; for the Master of the Rolls has not lent to the publishers or to the editor the original Domesday Book, nor has the Government lent or sold to them the Ordnance plates taken at the public expense. The word *Reproduced* in small type at the foot of the title, does not catch the eye of a purchaser; and it applies to the translation as well, which we suppose the editor did not intend. We have here, not a fac-simile of Domesday Book, but only a photograph of a photograph; that is, a copy from the Government plates must have been photo-zincographed; and the result is accordingly unsatisfactory. The letters are indistinct and woolly; indeed, portions of some of the letters are not reproduced at all. This so-called fac-simile is worthless for the paleographer or the antiquary. With Messrs.

Vacher's edition before him, the editor's labours for this publication might have been light. Domesday can never be a popular book. But, if this is intended to be a people's edition, the fac-simile ought to have been legible, and the translation ought to have given the ancient as well as the modern names of places, as is the case in Messrs. Vacher's edition, and all terms of art should have been explained. The editor would better have followed his predecessor in several other respects. For instance, Messrs. Vacher's translation gives correctly *Ossulston* as the modern form of the *Owulvestane* of the original. Mr. Harrison always writes *Ossulton*, seemingly not being aware of the difference between the meaning of *stane* and the meaning of *tone*. Again, he does not seem to understand the meaning of the Latin word *tantundem*. In the fifth column of his translation we read, "The Canons of St. Paul's have, &c., ten cottages with nine acres, who pay yearly 18s. 6d. In the time of King Edward they held it, and had the same." This is like the "have and hold" of a modern conveyance. But the final words of the Latin are *et tantundem habuerunt*, i.e., as Messrs. Vacher rightly translate, "and had as much," i.e., 18s. 6d. And in translating a document of this kind, he should not have changed tenses by putting *could* and *might* in stead of *can*. Nor was there any occasion for varying the expression and the meaning. In the same fifth column the editor says, "The Manor of St. Pancras is held by the Canons of St. Paul for four hides." The original has, "M. Ad Sanctum Pancratium tenent Canonici St. Pauli 4 hidas"; correctly translated by Messrs. Vacher, "Manor. At St. Pancras the Canons of St. Paul's hold 4 hides," a very different statement from Mr. Harrison's.

In column 8 he seems to fancy that Trinity is the name of a saint. In the 7th column of the translation he says, under SUNBURY, "The land is for 6 ploughs, and they are there"; the Latin being, "Terra sex carucaram est ibi." The record says that there is land for six ploughs, but it does not say that they (the ploughs) are there. A most gross mis-translation, and a seeming inability to read the original, are in col. 10, "The Earl of Mortaine holds in Laleham 2 hidas, and the Abbat of Fecampe holds of him land for a plough and a half"; whereas the original says, "Comes de Moritonia tenet in Leleham 2 hidas. Abbas de Fiscanno de eo. terra 1 car. et dim.," i.e., the Abbat holds of him. The land is for a plough and a half.

We should like to know where Mr. Harrison obtained the information that the wood of wild beasts at Ruislip (col. 12) was a beech grove—the original says nothing about it; and why he cut off two-thirds of the wood for the pigs. There is a want of uniformity in the translation; the same Latin words are sometimes translated, "the land is for (so many) ploughs," and sometimes "the land is (so many) carucates." There are several printer's errors, which should have been corrected.

In col. 9 Mr. Harrison follows Messrs. Vacher in saying that in Hatton the two sokemen were vassals of Albert of Lothaire. The original has, "homines Alberti Lothariensis." Now *Lothariensis* undoubtedly means, "of Lorraine."

The publishers in their preface say, "At

the completion of each county an Appendix will be added, giving full historical notes and explanations of obsolete terms," &c. No document requires such aids more than Domesday; and never was the hope raised by the Preface so dashed as by what the editor is here pleased to call Appendix.

It is impossible to recommend the volume. We see that the publishers are the same as those who a short time ago published on a broad sheet a (so-called) fac-simile of King John's Magna Carta, which served as a vehicle for a puff of a certain pyretic saline draught; and this Domesday fac-simile is, like that of Magna Carta, a sad libel on the original.

*The City Life: its Trade and Finance.* By William Purdy. (Sampson Low & Co.)

THOSE who turn to the pages of 'The City Life,' imagining that they will find there a vivid description, from the pen of a practical man of business, of some of the actual facts with which economic science deals, will be greatly disappointed. An admirable model of all books of this kind is found in Mr. Walter Bagehot's 'Lombard Street'; it fulfils in a remarkable degree the expectations raised by its title; it takes the theoretical economist behind the scenes, and shows him the actual course of those events which are the subject of his special study. The same kind of expectation is raised by the title of 'The City Life,' but it is woefully disappointed. A more unintelligible, confused, and wandering little book it has never been our ill-fortune to read. Its faults are, to a large extent, due to the want of mere mechanical literary skill on the part of the author. It is one thing to understand practical business of any kind; it is another to be able to explain in speech or writing how and on what principles the business is transacted. Mr. Purdy is entirely destitute of the craftsman-like skill in expressing his ideas in writing, some modicum of which it should be the aim of the humblest author to possess. It is often absolutely impossible to arrive at his meaning; and even where he seems to have a practical understanding of his subject, the reader is left to guess that the author knows what he is talking about; it is seldom made clear and obvious that he does so.

For instance, in pp. 44-50, is a reply to arguments which are supposed to have been advanced by some one against the universal custom of depositing money in banks. A paragraph on p. 44 begins: "It is contended, for instance, that deposits are an evil." One is tempted to exclaim, "By whom?" But it appears, so far as it is possible to divine Mr. Purdy's meaning, that the objections raised are not to deposits, but to deposits bearing interest, a very different matter indeed; but of this important modification, the reader is left entirely in the dark until he has gone through five pages of what is apparently a reply to objections against the most essential characteristic of banking.

One of the most irritating features of Mr. Purdy's style is his lavish use of inverted commas. His poetical and other quotations are sprinkled freely over almost every page. It is not, however, of this that we have any special wish to complain. But he does not keep inverted commas as the sign of quotation; in one short paragraph such common words as

"gambling," "limited," and "scared" are decorated with inverted commas. In another, "prescribe," "feelers," and "once" are similarly ornamented.

It would seem that Mr. Purdy has had practical experience of bank management; but it is unnecessary to say, after the remarks we have already made, that this opinion is not based on gratitude for any practical lessons to be learnt from 'The City Life.' It is rather to be deduced from observations he accidentally lets fall; for instance, in one passage banks are eulogized as "the noblest of joint stock institutions"; in another we hear of the "principles which elevate and ennoble the banking interest"; in a third, bank shareholders are stigmatized as the "drones in the hive of industry, absorbing everything, but yielding little or nothing, either in prudence or business"; in a fourth, the endowment of research in the banking business is strenuously advocated. The higher officials in a bank should be encouraged by the knowledge that "the grandest prizes of the profession are within their grasp." They are men in every way worthy to fill a distinguished position in life; Mr. Purdy assures us "that in society they are capable of exercising power, influencing thought, and refining the circles to which they belong." Directors are seriously cautioned against overworking and underpaying these men:—

"There is no worse evil in joint stock banking than 'over weighting' first-class officers with the burden of detail; imposing common routine work on them, better done by subordinates. Give time for study. Allow leisure for organizing and re-organizing. . . . Toiling daily from eight to six is not the duty of a *thinker*; opening every letter, attending every committee, hearing all complaints, redressing every grievance, are not necessary details for a superintendent."

It is evident that Dr. Appleton has found a friend and brother in Mr. Purdy, who is eager to strike a blow for the endowment of research in the banking world.

Mr. Purdy will astonish some of his commercial readers by his statement that the crisis following Alexander Collie & Co's failure in 1875 was greater than that which took place after the Overend & Gurney failure in 1866 (p. 24). So far from this being the case, it is generally admitted that, notwithstanding the numerous failures of 1875, there was no general collapse of credit. The *Economist*, to which Mr. Purdy refers in terms of the highest praise, but which he does not appear to read carefully, had a short article on this subject on April 22nd, of this year. The article is occupied with an examination of the reasons why, notwithstanding the heavy commercial calamities of the year 1875, there was no crisis and no panic. The reason is to be found mainly in the wise policy adopted by the governors of the Bank of England in keeping a large reserve of gold and notes:—

"In former times, when great calamities happened, the Bank till was empty; there was no sufficient fund to support credit. The bullion in the Bank, and the reserve in the Banking Department, at the most trying period of 1857, and the bullion at the corresponding periods of 1839 and 1837, were,—

	Bullion	Reserve of Notes
November 4th, 1857 ...	£8,498,000	... £2,155,000
August, 1839 ...	£2,405,000	
March, 1837 ...	£4,048,000	

Whereas, when Collie failed, the corresponding figures were—

Bullion  
£23,843,000

Reserve of Notes  
£11,618,000

And this caused the whole difference. There was no great apprehension, because it was universally felt that we had in hand a large sum to meet calamity."

It is curious to observe that, although Mr. Purdy notes the fact that, during the four months succeeding Collie's failure, the average rate of discount was only 2½ per cent. per annum, he yet thinks it right to speak of that period as one of great financial convulsion; and he naively remarks that, throughout the recent "financial crisis," no complaints have been heard against the Bank Charter Act. With a reserve of 35,461,000*l.* in the Bank of England, and money at 2½ per cent., it is not very astonishing that the restrictions of the Act of 1844 were unfelt, and consequently uncomplained of.

Mr. Purdy is very severe upon the press for not having prophesied the present depression of trade. How little is there, he sighs, in the daily record of events in the public journals "to guide, in the future, the merchant or the banker." In 1874 the tone of the press was the "reverse of melancholy," and in the articles reviewing the condition of trade in that year the wisdom which would have forecast the depression of 1875 was conspicuous by its absence. It will be in the remembrance of Mr. Purdy's readers that these strictures are not altogether deserved. The Budget estimates of the year 1874-5 were severely criticized by a considerable proportion of the daily papers because the Chancellor of the Exchequer adopted the novel method of calculating the revenue of the coming year on the supposition that trade would continue to advance by the "leaps and bounds" which had characterized its progress during the previous year. It was then said that it was dangerous to found the financial statement on this supposition, and many reasons were adduced to show that it was improbable that trade would be as progressive in the year 1874-5 as it had been in the year 1873-4. But of these warnings Mr. Purdy takes no notice. The omission is characteristic of the manner in which his book is put together.

#### *The District of Bākarganj.* By H. Beveridge. (Trübner & Co.)

THE country round the mouth of the Ganges has interesting peculiarities of its own, which deserved to be recorded, and now at last are minutely described. Mr. Beveridge is extremely accurate and painstaking; and although to English readers a smaller work would have been more acceptable, still, as a "manual," his volume is praiseworthy, and throws considerable light on a portion of our Indian territory not well known before. It is the result of five years' or so experience, and of subsequent research at the India Office library and the British Museum. Mr. Beveridge's father was a writer of ability on Indian topics, and it is pleasant to see his son, though only beginning with an account of a humble district, treading in his steps with what has been called an "historian-instinct." The orthography is, as times go, exceptionally good. A careful map is prefixed. The appendix is much too prolix, though it contains several interesting items of local information.

We must now for the most part leave our

author, and speak for ourselves of Bākarganj, one of those districts of Bengal which stand alone, as our own fen-lands do. It is eminently a "sleepy land" of palms and rice-fields, and lazy rivers, and lazier men. Now and then, however, a cyclone swoops down upon it, or a brace of tigers depopulate a village, or an alligator, with a keen appetite, suddenly takes up his position at a frequented ford, or cobras do to men what rats do to the growing crops, or a sudden flood comes. The villages are on embankments, these bordering swamps, and these again surrounding lakes, whose depths vary with the rainfall and river-heights. The whole soil of the district is alluvial. The land is level everywhere, comparatively speaking. The greatest height above sea-level in the whole district, which contains a large area, and now inhabited by more than 2,000,000 souls, is about twenty-two feet! Some of the lakes are picturesque, being circled by reeds and dark with water-fowls, with king-fishers hovering over them, and great storks and cranes.

With reference to the alluvial deposits of the Ganges, the reader will remember the striking words of Lyell:—

"It is scarcely possible to present any picture to the mind which will convey any adequate conception of the mighty scale of this operation, so tranquilly and almost insensibly carried on by the Ganges. It may, however, be stated that if a fleet of about 2,000 ships, each freighted with 1,400 tons of mud, were to sail down the river every hour of every day and night for four months continuously, they would only transport to the sea a mass of solid matter equal to that borne down by the Ganges in the four months of the flood-season!"

Can we, after this, be surprised at the fact that the Ganges is regarded by the pious Hindū as sacred, a divine emblem of irresistible power, a primeval way-mark, a messenger from heaven, conferring immortal bliss, and in itself divine?

Bākarganj first comes into notice about the middle of the fourteenth century. Blockmann quotes from Ralph Fitch, who visited the country in 1586, and says:—

"The king thereof is a Gentile (Hindū), a man very well disposed, and delighteth much to shoot in a gun. His country is very great and fruitful. . . . The people are naked, except a little cloth about the waist. The women wear great store of silver hoops about their necks and arms, and their legs are ringed about with silver and copper, and rings made of elephants' teeth."

In 1600 the indefatigable Jesuits were busy with their missions in the Gangetic delta, and some of them were murdered. In 1625, Purchas's 'Pilgrimage' refers to Bākarganj. Concerning all this the Jesuit Pimenta's own letters are the most trustworthy information. Cæsar Frederick, a Venetian merchant, trading to India some fifty years before, was caught in one of the usual cyclones which infest the north end of the Bay of Bengal, and was driven on to an insular portion of Bākarganj. He thus describes the place:—"We found it a place inhabited, and to my judgment the fertilest land in all the world." Some nine years after a Portuguese traveller visited the country. He also refers to the palms, the low-lying land, the cyclones, the rice-fields, &c.

The earliest archaeological memorial is a mosque on one of the islands, built in 1465. It is of brick, and, till lately, was surrounded by jungle. It bears an inscription,—"The



Prophet of God, on whom be peace, said, 'Whoso buildeth a mosque, God shall build for him seventy palaces.' This mosque was built in the reign of the Sultan, the mighty pillar of Religion, Abu-al-Mozaffar Barbek Shah, son of the Sultan Mahmud Shah, by Khan Moazzam Ozyal, year of Hijira 870." This mosque, a poor one, exists to-day, in charge of a fakir. Bākarganj derived its name from one Aga Bākār, whose fortunes were somewhat strange, but whose history is too lengthy to be here recounted.

Mr. Beveridge alludes to some natural phenomena of interest. One passage (p. 167) may be quoted. It refers to a phenomenon in one of the islands right out in the Bay of Bengal:—

"I questioned Khela Mug about the curious phenomenon known by the name of the Bariāl gun. He said that he heard them often in the beginning of the rains. He described the sound as being exactly like that of the discharge of a cannon, and said it appeared to have no connexion with the tide, and that the noise was quite different from that of the bore, or of the coming in of the breakers. The noises appeared to come from the north, south, and south-west. The statement that they sometimes come from the north is important, for hitherto we have supposed that no one ever got to the south of them. It is because that they are always heard from the south that the natives poetically represent them as caused by the shutting and opening of Ravan's gate in Ceylon."

Mr. Beveridge proceeds to show that the phenomena are not caused by guns fired at marriage processions, nor by the falling in of river banks, nor by the sound of in-coming breakers. He adds (p. 168), "The conclusion, therefore, which I come to, is, that the sounds are atmospheric, and in some way connected with electricity."

The population of Bākarganj is to-day more than 2,000,000. The majority are Mohammedans; but it appears that religion matters little. The inhabitants commit forgery, perjure themselves, are constantly getting up quarrels, cheat, encroach on others' lands, and set fire even to temples, so that, in as far as morality goes, Mr. Beveridge seems to consider at least a portion of the district in which he had the felicity of living for five years one of the most horrible sinks of creation. This delectable locality is called the "Subdivision of Perospūr" (p. 213). Then, no doubt because the richness of the soil enables man to live without doing hardly any work, there is scarcely any wealth, for no man hoards. Out of 400,000, there are only thirty or so persons worth 100*l.* a year! As Longfellow says of the home of Evangeline:—

There the richest is poor, and the poorest lives in abundance.

The native landlords generally prefer to reside elsewhere than amongst their tenants. Next to marrying and giving in marriage, swindling, idling his time away, getting up law-cases, and getting snapt up by alligators or swept off by cyclones, the native of Bākarganj best likes boat-racing, singing, theatrical performances, cock-fighting, pony-racing, gambling, drinking, smoking, opium-eating, and gossiping, especially at periodical fairs. The Brāhmo Somāj entered Bākarganj fifteen years ago, but the people did not come forward with subscriptions as they should, and the church languished, after the few existing Brāhmos of zealous temperament

were nearly blown to paradise, with their temple and all, by a sudden hurricane a few years ago. Buddhists in the Gangetic delta all belong to the Mug race. In 1872 the Christians numbered 4,852 only, and the Baptists appear to be about as bad as the Episcopalians. Mr. Beveridge says:—

"Mr. Bareiro was greatly befriended by Mr. Sturt (the collector, who was afterwards degraded on account of defalcations in the treasury) and was made by him Superintendent of Stamps. He was a Baptist missionary for many years, but was at last removed on a charge of immorality. He then joined the Church of England, and set up an opposition mission, which still exists," &c.

The extermination of wild animals is not rapid enough to please Mr. Beveridge, who (p. 393) offers some useful suggestions on the point. It appears crocodile-harpooning is quite feasible, and is practised by a tribe who are not, as they ought to be, subsidized or rewarded by Government. Leopards abound, and destroy a large number of sheep, goats, and oxen. But the greatest land pest is probably the cobra.

*Radulphi de Coggeshall Chronicon Anglicanum, De expugnatione Terræ Sanctæ Libellus, Thomas Agnellus de Morte et Sepultura Henrici Regis Angliæ Junioris, &c. Ex Codicibus Manuscriptis edidit Josephus Stevenson.* In the *Chronicles and Memorials*, published under the direction of the Master of the Rolls. (Longmans & Co.)

THE Rolls Series of *Chronicles* now numbers sixty-six separate works, some of which fill two, three, four, five, or even six volumes. Many are extremely useful: but the one under our present notice is perhaps one of the most unsatisfactory of the entire set. The *Chronicle of Radulfus de Coggeshall*, although in itself of no great importance in the general history of England, yet it is not altogether devoid of interest to those who take a delight in analyzing the conventional method of composing history, or in contemplating the gradual growth of monasticism in the Middle Ages; and this one work alone, with a correct description of the manuscripts from which it has been transcribed and collated, and accompanied by a fairly extensive preface and index, would perhaps not have occupied quite so many of the Master of the Rolls' sheets; but scholars would certainly have been inclined to be more grateful to Mr. Stevenson for such a substantial feast than for the *rechauffé* which has been huddled together in this volume. Although the learned editor did not consider that his readers would be likely to interest themselves in knowing where the "author's autograph copy" is deposited, that "has come down to us with all those corrections and additions to which reference has already been so frequently made in this Preface," perhaps they will not be disappointed when they are told that the Cottonian Manuscript Vespasian D.X., in the British Museum, is evidently the one which Mr. Stevenson has taken for granted is the author's autograph, although he does not vouchsafe a single word of proof or evidence to show whether he is right or wrong in this statement. The manuscript may or may not be in the handwriting of Radulfus. The burden of proving that it is falls on Mr. Stevenson, if we are right in our conjecture that he made use of this volume for his edition. Sir Thomas Hardy considers that it "is apparently the

autograph of the author," according to his 'Descriptive Catalogue,' and yet that it "is written in a variety of hands, and has various insertions."

It might naturally be expected, in an edition of a *Chronicle* published in accordance with the proposition of the Master of the Rolls,—"that each chronicle or historical document to be edited should be treated in the same way as if the editor were engaged on an *Editio Princeps*, and for this purpose the most correct text should be formed from an accurate collation of the best MSS.,"—that we should be told how often the text has been printed before, and by whom; but Mr. Stevenson, who ignores the Master of the Rolls' rule,—or rather suggestion,—"that the editor should give an account of the MSS. employed by him, of their age and peculiarities, that he should add to the work a brief account of the life and times of the author," &c., cannot be expected to tell us, for example, that the text has been published by A. J. Dunkin, in 1852, in 4to., double columns, if Sir Thomas's description be correct; but the title of the work is dated 1856, according to Mr. Ward, in a tractate cited lower down.

It is true that the foot-notes containing the collations refer to three manuscripts, as C., H., and V. The reader is left to surmise that C. signifies the Cottonian manuscript already mentioned, and there is just a possibility that H. may be the manuscript in the Heralds' College, No. xi. f. 45; but, if so, and the collations appear to indicate that it is so, we have not to thank the editor for informing us of this, as, beyond the single letter H., he does not give a title of explanation to point to the fact. What V. may mean it must be left to the editor to explain. It may refer to a MS. at Paris, which formerly belonged to the abbey of St. Victor, and which "furnished the learned Benedictine, Dom Martene, with the source from which he published the edition given by him in his collections,—the only edition to which reference could be made up to the present time, when it is superseded by the paramount authority of the Cottonian autograph." From this passage two things may be inferred,—that Mr. Stevenson does not know Dunkin's edition, and that our supposition with regard to the Cottonian manuscript is correct.

It would have been pleasant to have something on record that would pass for the stipulated "brief account of the life and times of the author," but this is a work yet to be satisfactorily performed. In the remarks upon the 'Libellus,' or second treatise, included in the volume because the authorship of it has been ascribed to Ralph, but "upon grounds," as we are expressly told, "which are open to grave objections," is the following passage:—"The assertion that they [the 'Chronicon' and 'Libellus'] are to be ascribed to the same pen has probably arisen from the circumstance that they both occur in the same volume. But, to whatever source it be referred, it would appear to be untenable." This is one of the most remarkable reasons ever put forward, with deliberate purpose, for perpetuating a literary union between two works which their editor cannot bring himself to look upon as the productions of the same person; and the syllogism is somewhat as follows:—Ralph, of Coggeshall, wrote the 'Chronicle'; some one asserts without reason that he wrote the

'Libellus,' therefore I will edit them both together. The natural result is, of course, that some one hereafter will connect the authorship of the two treatises.

After this kind of reasoning has once taken its designed hold upon the reader, he will be in some measure prepared for the other treatise which the volume comprises, viz.:—'Magister Thomas Agnellus, Archdeacon of Wells, his discourse concerning the Death and Burial of King Henry the Younger,' i.e., King Henry the Second's son—Henry Courtmantel (!) who was crowned King of England during the lifetime of his father, used a seal with the style of "Rex Anglorum dux Normannorum et comes Andegavorum," according to the engraving in old Sandford's 'Genealogical History,' and exercised other royal privileges. This little narrative is printed from a Manuscript in the Bodleian Library, containing the Archdeacon's sermons; and no other copy is known, according to Mr. Stevenson. Sir Thomas Hardy, in his 'Descriptive Catalogue,' vol. ii. p. 449, tells us that nothing is known of the personal history of the author. He also informs us that this tract is printed at the end of the 'Chronicon Radulphi Abbatis Coggeshalensis,' edited by the Rev. Joseph Stevenson; but this information was published in 1865, and here at last the Chronicle and its editor appear, but with different titles.

It is difficult to say what connexion may exist between Ralph of Coggeshall and Master Thomas Agnellus, or what either of them has in common with Fulk Fitzwarren, the narrative of whose adventures, in Norman French, from the unique manuscript in the old Royal Collection (12, C. xii.) in the British Museum has been inserted into this volume for reasons as cogent as those which account for the introduction of the piece noticed above. Here there are grounds for complaining that not a word has been said in the Preface concerning the labours of M. Francisque Michel and of Mr. Thomas Wright upon this half-real, half-legendary tale of the daring hero, the probable prototype of much that has been ascribed to Robin Hood. One very natural and pertinent question is raised by the contemplation of this rare memorial of authentic and sober history—How is it that the printing of such important records of our national history as Bede's 'History,' Simeon of Durham, Florence of Worcester, Ordericus Vitalis, Malmesbury's 'Gesta Regum,' the Chartæ Antiquæ formerly in the Tower of London, and a quantity of similar materials—which are much needed, on account either of their being out of print, of their private publication, or of the imperfections of their text,—is delayed, to make room for the trashy narrative (historically speaking) of Fulk Fitzwarren? Mr. Stevenson forgets to tell us of one, perhaps the most authentic, of Fulk's doings, which, as it has a definite date assigned to it, is valuable as showing the period of his career, while the episode itself is not contained in the French tale. It is this:—

"Fulco filius Warini fugit ij Non. Julii in abbatiam Stanleie in Wiltes et ibi obsessus est cum sociis suis, fere ab omni provincia et a multis aliis qui illuc conveniant, quatuordecim diebus. Sed in pace ecclesie salvus exivit, et reconciliatus est in anno sequenti, mcci, mccii."

This extract we give from two monastic chronicles not yet admitted into the Master

of the Rolls' series, although they have never been printed: the one is the Bodleian Digby, xi.; the other, the Cotton Cleopatra, A. 1.

Of the extracts from the 'Otia Imperialia' of Gervase of Tilbury, all that can be said here is that this miscellaneous and comprehensive work, "which may be justly regarded as an encyclopædia of the literature of the Middle Ages," deserves a separate and more complete treatment than has been afforded to it by Mr. Stevenson in the present volume. The Cottonian MS., Vespasian, E. iv., is one of the finest copies of the work.

To return to the principal theme, before shutting up one of the most imperfect of the Rolls' Series, there is a serious omission on the part of the editor which a critic is bound to take notice of in behalf of the memory of Ralph of Coggeshall himself, and of mediæval literature. Here and there in his Chronicle the writer, speaking of himself, throws out hints which should have been carefully followed up by one seeking to collect materials for his biography. At pp. 162, 163, he records his promotion to the Abbey and his claims to literary notice in these words:—"Anno mccvii. obiit dominus Thomas, abbas quintus de Cogeshal, cui successit dominus Radulfus, monachus ejusdem loci, qui hanc Chronicam . . . descripsit, ac quasdam visiones, quas a venerabilibus viris audivit, fideliter annotare ad multorum ædificationem curavit." Respecting these visions, the editor says not a word; he does not even regret his inability to find them hidden away under the mass of anonymous literary fiction in which mediæval manuscripts abound. But the whole thing has been worked out, and the identification of the 'Vision of Thurkill' as one of the *Visiones* which Abbot Ralph committed to writing has been most satisfactorily handled by Mr. H. L. D. Ward, in the *Journal of the British Archaeological Association*, vol. xxxi. pp. 420-459, 1875, where the whole text of the vision is printed from the Royal MS. 13, D. v., and its relation to Coggeshall carefully established.

What a capital work Mr. Stevenson could have given us, deserving the title of 'Opera Omnia Radulphi Abbatis de Coggeshall,' if he had simply thrown to the winds the 'Libellus de expugnatione Terræ Sanctæ,' the 'Sermo' of Master Thomas Agnellus, the amusing anecdotes of Fulk, altogether out of place in sober going history, and the extracts from Gervase of Tilbury's work, which must hereafter find a place, in its completeness, in the Rolls' series, and in their stead brought together the Chronicles, entitled the 'Chronicon Anglicanum' and 'Chronicon Terræ Sanctæ' (the 'Libellus de Motibus Anglicanis sub Johanne Rege'), and the 'Vision of Thurkill'! If he had been able to recover the other vision,—perhaps that of the monk of "Streffur in Gualis," an identical expression occurring both in the Chronicle, at p. 141, and in the 'Vision of Thurkill' (Preface),—the work would have been one of the best, as it is in its present condition one of the most unsatisfactory of the series into which it has been incorporated.

*Holidays in Tyrol.* By Walter White. (Chapman & Hall.)

Of holiday-making doubtless there are as many ways as there are holiday-makers, and

every man has his own theory about the best method of repairing the waste of his brain; but two are pre-eminently characteristic of the British professional man. The one consists in changing your sky indeed, but in other respects retaining in surroundings and mode of life, as far as possible, all that characterizes your life in England. For people who like this method have been called into existence such establishments as those at Mürren and the Riffel, where some scores of English men, women, and children will in a week or so be happily installed, gossiping, flirting, eating breakfast, luncheon, and dinner, as they have done for the last ten months; enjoying the society of Rugby masters and Cambridge dons, and gazing with admiration upon some hero *emeritus* of the Alpine Club, who revisits periodically the scenes of his former exploits, but confines himself now to criticism of his degenerate successors. The outside observer would have said that, but for "the name of the thing," and the slightly larger number of your acquaintance, towards whom a journey to Switzerland gives you that feeling of superiority which the fact of having been where your neighbour has not is wont to confer, a month at Brighton would have given nearly as much repose, but we suppose he would be mistaken. The advantage, however, to the world at large is great. No one, we imagine, ever has had, or ever will have, the audacity to publish 'A Month at Mürren,' or 'Rambles about the Riffel,' or 'Peeps at Pontresina.' So the critics at least profit. Others, however, there are who, with more reason, as it seems to us, find that a complete change, for mind no less than for body, is the only real holiday; and, therefore, strike out of the usual tracks, crowded with all that is more essentially British, and seek, if possible, to find some happy place where the English tongue is only heard when two Englishmen come there in company, and where, as once happened to us, the better educated inhabitants ask whether it is "Meer" or "See" that separates England from France. There, at least, the most insignificant unit among the millions of London may feel for a week or two that he is a person of importance, that a score or two of pairs of eyes look with interest on his daily movements, and that after his departure his name, in a form more or less adapted to the local dialect, will survive at least long enough to perplex the next Englishman who comes that way. There English politics and English gossip become an empty dream; and but for the occasional quotation of the exchange on London in an old number of the *Neue Freie Presse*, he might pass his days—

Æciliorum et nominis et togæ  
Oblitus, æternæque Vestæ,

forgetting the land where fires have to be always burning, and basking in the sun of a southern latitude, with the breezes of the Alps to temper it. Unluckily, however, when the true Briton has found out a pleasant place of this kind, he is like a hen with one egg, and must needs set up his little cry, and tell all the world of his discovery; but the more his example is followed, the less will remain of that solitude which formed the original attraction of the place.

Blame of this kind does not attach to Mr. White, for with regard to his special discovery, Paneveggio, a solitary inn and



little more between Predazzo and Primiero, it would appear that he did not write until the mischief had been already done, and the place had become popularized. We gather that he at least has little intention of going there again. This very place, Paneveggio, is a strong instance of the way in which every available spot in the Alps is being laid hold of by English and other tourists. In 1862, Messrs. Gilbert and Churchill speak of it as a lonely hospice, a place where "the possibility of being shut up for a day or two was not pleasant to think of," and where the bedrooms were "forlorn curtainless dens"; Mr. White, a few years later, finds beds sufficiently soft and clean, "and each room contains a large earthenware stove, whereby additional warmth may be had in case of need. . . Of course the butter and milk excel, and, in other particulars, the diet is ample and the food good." A year or two after, artists, professors, engineers, and a priest, from Trent and elsewhere, have made their appearance, and there are glimpses even of an Archduke; and now a new road, "carrossable," as the French say, will soon connect, if it has not so done already, Predazzo with Primiero, making a fresh line of access between Deutsch- and Wälsch-Tirol. This reminds us that Mr. White is not, to our thinking, correct where he speaks of a decline of the German element in South Tyrol. No doubt, in some of the purely Italian valleys, you find that the younger generation do not know German, while their fathers speak it fluently. This is eminently the case in Val Fassa; but the reason is that, with the extreme liberality which now characterizes all its purely domestic arrangements, the Austrian government no longer requires its "Welsh" subjects to learn any other than their own tongue. In the case of the little town of Neumarkt, which he takes for an example, Mr. White has been, we think, misled by the exceedingly Italian appearance of the natives. If he had spent an afternoon in the little inn, where the local gentry come to enjoy their post-meridian game of cards, he would soon agree with Baedeker that, in spite of figs, mulberries, and black beards, Neumarkt is "überwiegend Deutsch."

Of the other two places whose names appear on the title-page of Mr. White's volume, one, Kufstein, is well known to all travellers between Munich and Italy as the frontier station, where Bavarian and Austrian officials seem to entertain an amicable rivalry as to which can examine luggage most perfunctorily. It is a pleasant little town, boasting first-rate beer, and an excellent swimming bath, like all garrison towns in Austria: likewise a charming variety of coinage. There must be some interesting excursions to be made thence among the mountains which form the southern boundary of the Inn valley. The other place at which Mr. White seems to have made some stay, Klobenstein, is on the Ritten plateau above Botzen, which the traveller from the Seisser Alp sees across the narrow defile of the Kunter's Weg, looking as if all, from the point where he is, formed the continuous floor of one vast valley, instead of being cleft by the roaring Eisack, 2,000 feet and more below. Klobenstein appears to be a favourite "Sommerfrisch" for the inhabitants of Botzen, the situation of which, charming as it is, is of a nature to render the summer heat almost insupportable.

Mr. White will perhaps pardon us for pointing out what must be considered a blemish on his otherwise very pleasant book. Why should he think it necessary to take every opportunity which offers for a sarcastic remark on the religion of the people among whom he likes to spend his summer holidays? No doubt the impatient and footsore traveller is apt to wish that they would devote to the improvement of the mountain paths a little of the ingenuity which is now expended on the erection of crucifixes and "Bildstöcke" in every available spot; but it is rather too much to accuse them of not knowing "the difference between praying and saying of prayers" because a girl happened to look round when the strange Englishman came into a church. After all, it may be doubted whether the "priest-ridden" Tyrolese are less moral or honest than their Protestant neighbours in enlightened Switzerland; certainly they are far more courteous and friendly. Englishmen are quite apt enough to regard the rest of Europe merely as a playground assigned to them by Providence, and the inhabitants thereof as curious animals existing merely for their diversion or study; and it is to be regretted that Mr. White should have, to some extent, by his example encouraged this feeling, which is only worthy of the most obtuse British Philistine—a class to which, as we need hardly say, he by no means belongs.

#### NOVELS OF THE WEEK.

*The Three Brides.* By C. M. Yonge. 2 vols. (Macmillan & Co.)

*Passion and Fashion.* By the Duke de Medina Pomar. 2 vols. (Chapman & Hall.)

*Gervase Sacheverell: an Episode of the Seventeenth Century.* By Theodore Howard Galton. (Burns & Oates.)

*Griffith's Double.* By Mrs. Cashel Hoey. 3 vols. (Hurst & Blackett.)

'THE THREE BRIDES' is not to be recommended to a person who wishes for the first time to become acquainted with Miss Yonge's writings. Nothing but previous experience, and consequent faith in her capacity for keeping clear in her own mind the various branches of the most fertile family tree, and for individualizing them so as to make them, after a short time, equally clear to the minds of her readers, can bring the reader through the first chapter, in which he is introduced to five brothers, one of whom has a different name from the others, and to the wives of the three elder, all brought or sent home at once, and all intended to represent different types of character. They are all good, each in her own way; although, as is usual with Miss Yonge, perhaps a little too "unmixed," and a little too like the personified vices and virtues of the old mysteries. Cecil, the wife of the eldest brother, Mr. Raymond Charnock Poyntsett, is his cousin on the father's side, and has a great belief in the qualities of Charnocks generally, and her own branch of the family in particular. Lady Rosamond, married to the Rev. Julius Charnock, is the daughter of a poor Irish earl, and represents natural goodness, as opposed to the rather self-conscious piety of her sisters-in-law; for Anne, or Mrs. Miles Charnock, whose husband is a naval officer, has been brought up among Calvinist missionaries at the Cape, while Cecil only sees

salvation in the ways of the respectable "high and dry" school. It is needless to say that Julius, who is, we suppose, meant for the strong man of the story, in spite of the author's fancy of making him an Albino, belongs to the school which, for want of a better name, may still be called Tractarian, i.e. that which holds the highest "Catholic" doctrine, without being attracted by the vulgar pseudo-Popery of a later development. Consequently he becomes an object of suspicion to Anne, who "does not think Julius is a Christian." Another difficulty arises on this wise. Raymond in former days has lost his heart to a certain Camilla Vivian. They were indeed engaged; but, a better match having turned up, in the person of an old Lord Tyrrell, he was thrown over; and now Lady Tyrrell appears as mischief-maker. Cecil discovers her husband's former history, and an estrangement is beginning, fostered by Lady Tyrrell, now a widow, maliciously, and involuntarily by a Mrs. Duncombe, who is a representative of the "woman's rights" school, and, to the credit of Miss Yonge's fairness be it said, by no means a disagreeable specimen of the class. However, in due time arrives an epidemic fever, which plays much the same part as the cholera in Kingsley's 'Two Years Ago.' They all have it, more or less. Raymond dies, after arriving at a better understanding with his wife. Lady Tyrrell also dies. Cecil goes through it as a patient, Anne and Julius as helpers of the sick. A young curate, more addicted to cricket than to the Greek Testament, sees it in both capacities; and generally the *péripétie* of the story is brought about by it. Frank Charnock, a younger brother, who is in love with Lady Tyrrell's younger sister, and has been thwarted throughout by Lady Tyrrell herself, is the chief gainer; for an understanding is come to, by means familiar to every experienced novel-reader. It is impossible, however, now to pursue the fortunes of the whole family; and, indeed, Miss Yonge herself seems to feel the difficulty of so doing, for the youngest brother, Charlie, who takes a prominent part in the opening, disappears altogether before the end of the first volume. There is another subordinate story, about a young man who was accused of embezzling, and is cleared, which does not really concern the main plot at all; but this is strongly characteristic of Miss Yonge. She seems, as it were, to tell simply a certain portion of the life of certain people, leaving out nothing that happened to them during the time over which her story extends. There is no reason, as she has shown before now, why this period should not be prolonged *ad infinitum*, or, at all events, so far as is consistent with not trespassing on the domain of prophecy; and while, no doubt, this proves her wonderful power of imagination, it detracts from the artistic merits of her stories. They become, in fact, fictitious chronicles rather than novels—a result to be regretted, because it will prevent her, with knowledge of human nature and a sense of humour fully equal, in our opinion, to that even of Miss Austen, from ever attaining to the first rank among female novelists. If she had written a tenth of what she has, she would in all probability have been a far greater writer.

Hitherto the Duke of Medina Pomar has only bored us with his spiritualistic vagaries;

but now he disgusts us. No one would wish to speak harshly of a young author, and a foreigner who has acquired our language with remarkable quickness; but, at the same time, it is difficult to express too strongly disapprobation of a story which professes to give a picture of London manners and customs, and in so doing imitates the worst style of the prurient fictions of Mr. G. W. M. Reynolds. The practice of introducing well-known names under transparent disguises, and the unsavoury gossip of the Divorce Court, should be left to the one or two organs of back-stairs scandal which still exist; and we would add that it is not usual in respectable English fiction to place the scene of one or more chapters in a notorious brothel. It is not a brilliant joke to head every chapter with the name of some well-known novel, placing underneath, "Not by Anthony Trollope," or whoever the author of that novel may be. As regards English society, some more experienced friend seems to have been hoaxing the Duke of Medina Pomar. We would advise him in future to devote as much labour as he must have given to the acquisition of the English language, to the observation of English manners and customs. Even if then he cannot write a good novel, he will at least learn that, in 'Fashion and Passion,' he has written a very bad one.

Mr. Galton is a good creature and has set himself to write a "goody" book. He dedicates it to Dr. Newman, and he explains his object to be "an endeavour to foster an increasing interest in the old champions of the faith in England"—the faith is, of course, the "Catholic" faith. Is it because history is too strong meat for the general body of the faithful that year by year there must needs be poured forth a stream of washy fiction for the diversion or edification of susceptible devotees? Be it as it may, the novelettes which our Roman Catholic friends most delight to honour are almost invariably of one single type, and the "fiction-founded-upon-fact" literature is with them especially in favour. Indeed, they seem to be the only people who believe any longer in the "novel with a purpose." Mr. Galton pursues his purpose after the usual method. We assume that he is a Worcestershire man; he certainly has been up and down in his native shire till he knows it well, and has some pleasant little gossip to communicate about its old houses and their former occupants. He is an authority on matters genealogical and architectural within the limits of his own observation; and in a walking tour we can believe he would prove a simply delightful companion, if you did not take him out of his own beat. If he has no eye for the beauties of nature and no appreciation of the picturesque, he is nevertheless an interesting Dry-as-dust in his own way—a devout Romanist, pensively indignant at the wrongs which his co-religionists suffered a century or two back, and a man with just enough of chivalry to side with the persecuted at all times, provided they be not blatant, vulgar, or riotous. We suspect that, if Mr. Galton could have followed his own inclination, he would have written a county history, but that is a long business, and the longing for literary fame was too much for his self-restraint, so he has broken out in a novelette. His historic studies, however, hampered him, his religious prejudices carried him along, the story, of necessity, took the form of a

"fiction-founded-upon-fact," and 'Gervase Sacheverill' is the result. Mr. Galton calls it an "episode"—an episode in what?

The chief interest of the story lies in the adventures of Father Wall, who is an historic personage, and whose apprehension and trial are flimsily worked up out of Challoner's 'Missionary Priests,' from which the details of the story are taken, with little or no alteration. The attempt to depict the excitement and panic occasioned by the lies of that arch-soundrel, Titus Oates, is lamentably feeble, and the general notion that Mr. Galton has conceived of the state of society in the reign of Charles the Second is derived from Macaulay's History, and is preposterously false. Mr. Galton must write no more "stories" if he desires to win literary fame. Genealogy, not fiction, is his forte. His descriptions are melancholy, and suggest the necessity of many a pregnant *et cetera*. His characters ride over miles of country where no flower blooms or dog barks; we are led to believe that there were no horses in Worcestershire in the seventeenth century—only "steeds" and "jennets" and "chargers." All the people said—no! they didn't say, they "quoth"—"methinks" and "albeit" and "yea." "Good dames" are described as "matutinal in their habits," and young gentlemen "consume their coffee," and when the lovers got to understand one another, they "spent several hours of as perfect bliss as is compatible with our frail human existence." If a curious inquirer wishes to know more, he is tantalized by the warning that "these scenes are usually better imagined than described, unless by the pen of some such transcendent artist as he who wrought (*sic*) the tale of Juliet's love for Romeo, or the Moor's for Desdemona." But when a "word painter" is not a "transcendent artist," what is he to do?

Mrs. Hoey's new story deserves the success which is earned by a well-thought-out and elaborate plot, a clear style, and incidental tokens of both humorous and pathetic insight. The plot turns on the scheming of an adventurer to gain the hand and fortune of a young Australian heiress. It is too complicated to be given in an abstract, and is related in the first person by several of the leading actors,—the widow of John Pemberton, whose daughter is the object of Geoffrey Dale's machinations; Audrey Dwarries, a charmingly simple young country lady, who is the Pembertons' cousin, and whose narrative of her life in an English village connects itself intimately with the Australian story; and Lady Olive Despard, a friend of the Dwarrieses, whose own early history fits in curiously with the events which affect the fortunes of her younger friends. All these narrators tell their tales more successfully and with more individuality than is often the case when authors adopt this bold machinery, and all of them succeed in leaving a most favourable impression of their own very distinct characters, while dwelling in their narratives upon the occurrences which befall their friends. Mary Pemberton, though her life is soon closed by the loss of the ship in which she is returning from Australia, is a nobly conceived character. Her conduct to her husband, in the trying circumstances of Edward Randall's appearance and death in her husband's house, is but the prelude to a con-

sistent course of high-minded unselfishness. For Ida, who is in some sense the leading figure of the tale, we care but little, though she is too good a girl to have got herself into the scrape with Dale, and one is glad when she is extricated from it. Audrey pleases us much, and in nothing more than her devotion to her friend Madeleine, the description of whom in the first volume is an admirable piece of writing. Lady Olive is also a good specimen of a kindly Irish gentlewoman. Altogether, there is much satisfaction to be derived from a book which, though dealing with not a few darker traits of human nature, shows much appreciation of womanly character of the nobler sort.

#### SCHOOL BOOKS.

*A Grammar of the Latin Language.* By Leonard Schmitz, LL.D. (Collins, Son & Co.)

A CLEAR and intelligent statement of the principal facts of the Latin language will be found in this volume. The author has been careful to present the results obtained through the progress of comparative philology, and the arrangement followed is at once sounder and simpler than that of the ordinary grammars. The book deserves to be introduced into schools.

*Notes to Scott's 'Waverley.'* By H. W. Eve. (Rivingtons.)

It is impossible to speak highly of these notes. How can boys be expected, if they are tormented with the "cram" heaped up in this volume, to acquire any healthy love of literature? Mr. Calverley in jest once drew up an examination-paper on 'Pickwick'; Mr. Eve in sober earnest supplies examination-papers on 'Waverley'! The notes betray a singular lack of judgment. Mr. Eve has heaped together a great deal of miscellaneous information, but without considering the capacity of those for whom he writes. In one passage he thinks it necessary to say, "Beaumont and Fletcher, in the early part of the seventeenth century, wrote dramas together"; and adds, in the spirit of Prof. Ward, "They are among the authors responsible for bringing on the stage the loathsome immorality that so justly roused the indignation of the Puritans against the theatre." Yet in another note he takes for granted that the reader knows who Farquhar was. We have only noticed one mistake. The present Don Carlos is not the son of the Don Carlos of the first Spanish Civil War, but the grandson.

*Grammaire des Grammaires. Questionnaire par A. Motteau.* (Crosby Lockwood & Co.)

*A Grammar of the Portuguese Language.* By A. Elwes. (Same publishers.)

THE first of these books is a series of questions on the well-known grammar of M. de Fiva. Mr. Elwes's grammar is fairly good. The exercises are not, however, likely to be of much use, and should have been omitted, or improved and published by themselves.

*P. Vergilii Æneidos.* Lib. XI. Edited by A. Sidgwick. (Cambridge University Press.)

MR. SIDGWICK'S notes are excellent, and the volume shows signs of the care and pains he invariably bestows on the authors he edits.

*Logic.* By W. S. Jevons. (Macmillan & Co.)

THIS is a clear and interesting introduction to the study of Logic. The author has evidently taken pains with it, and used abundance of examples to illustrate the subject.

#### LIST OF NEW BOOKS.

##### Theology.

Pusey's (Rev. E. R.) Letter to Rev. H. P. Liddon On the Clause "and the Son," 8vo. 5/6d.

##### Law.

Goode's (T. M.) Abstract of Reported Cases relating to Letters Patent for Inventions, royal 8vo. 18/6d.



## Poetry.

Bennett's (W. C.) Songs of a Song Writer, cr. 8vo. 6/4.  
 Burns's (R.) Complete Poetical Works, edit. by W. S. Douglas, Vol. 1, cr. 8vo. 10/6 cl.  
 Three Centuries of English Poetry, selections from Chaucer to Herrick, 12mo. 3/6 cl.

## History.

Taylor's (R. V.) Ecclesiæ Londinensæ, cr. 8vo. 7/6 cl.  
 Ticknor's (George) Life, Letters, and Journals, 2 vols. 24/ cl.  
 Tietze's (H.) German Political Leaders, cr. 8vo. 6/ cl.

## Geography.

Brooker's General Gazetteer, new edit. 8vo. 12/ cl.  
 Eastern Persia. Account of the Journeys of the Persian Boundary Commission, 2 vols. 8vo. 42/ cl.  
 Madden's (T. M.) Principal Health-Resorts of Europe and Africa, 8vo. 10/ cl.

## Science.

Bergen's Abridgment of Practice of Navigation, roy. 8vo. 10/ cl.  
 Scott's (R. H.) Weather Charts and Storm Warnings, 3/6 cl.

## General Literature.

Daniel Deronda, by George Eliot, Book 7, cr. 8vo. 5/ swd.  
 Davies's (Rev. G. M.) Orthodox London, and Uaorthodox London, 2nd editions, cr. 8vo. 6/ each, cl.  
 Greene's (Hon. Mrs.) Star in the Dust-Heap, 12mo. 3/6 cl.  
 Hoey's (Mrs. Cashel) Griffith's Double, 8 vols. cr. 8vo. 31/6 cl.  
 Jones's (C. A.) Footprints of Our Father, 12mo. 5/ cl.  
 Kennedy's (G.) Dunallan, cr. 8vo. 3/6 cl.  
 Kingsley's (Henry) Oakshott Castle, cr. 8vo. 4/ cl.  
 Mother Goose's Nursery Rhymes, 4to. 3/ bd.  
 Plutarch's Lives, Langhorne Translation, cr. 8vo. 5/ cl.  
 Sauer's (G.) Handbook of European Commerce, cr. 8vo. 5/ cl.  
 Thornton (W. P.) On Trachetomy, 8vo. 5/6 cl.  
 Verne's Twenty Thousand Leagues under the Sea, 12mo. 2/ bds.  
 Whitney's (A. D. T.) Hitherto, 2 vols. 2/ swd. (Rose Library.)

## DANTE IN THE RUE DU FOUARRE.

Questi, onde a me ritorna il tuo riguardo.  
 E il lume d' uno spirto, che in pensier  
 Gravi a morir gli parve esser tardi.  
 E non è la luce eterna di Sigieri,  
 Che, leggendo nel vico degli strami,  
 Sillogizzò invidiosi veri.—*Parad.*, x. 133-8.

No quarter of Paris has experienced to so great an extent the transforming influence of the Magician's wand as le Quartier Latin. Those who knew it forty years ago, and have not watched the progress of its metamorphosis since, would scarcely be able to recognize it. But, notwithstanding its external changes, the Quartier Latin possesses in itself, to use the words of M. de Banville, a spiritual vitality, a something like a soul, which not all the hammers and the pickaxes of workmen are able to destroy. Though the *beau-monde* has invaded it, and splendid Boulevards have taken the place of dark and dangerous streets, yet, not far removed from these new and fashionable haunts, we may still find a few localities where the old conditions and features remain, and one of these is the Rue du Foularre. This street, originally called Rue de l'École, was once famous for its schools of Philosophy, which occupied both sides of it; now one side is in part taken up by the original buildings of the Hôtel-Dieu, the front of which extends along the Quai de Montebello, and are connected by a bridge with the main body of the Hospital, subsequently erected on the opposite side of the Seine. The street obtained its present name, Straw Street in old French, from *fouage*, hay or straw, being sold there for the use of the students. In Dante's days, and for nearly two centuries later, up to 1500, no seats were provided in the schools for the accommodation of those who frequented them, and it was usual for the students to carry in bundles of hay or straw to seat themselves on during the lectures. The learned Quicherat, quoted by M. de Banville, states:—"Sauf la chaire du professeur, les classes n'avaient ni bancs, ni sièges d'aucune sorte; elles étaient jonchées de paille pendant l'hiver et d'herbe fraîche pendant l'été. Les élèves devaient se vanter dans cette litière soi-disant pour faire acte d'humilité." When the ex-prior of the Florentine Republic attended these schools, did he also carry in a bundle of straw to sit upon like the rest, or was he contented to share a litter with his neighbour? Either way it was for him an act of deep humility, but, in the pursuit of his favourite science, the love of Beatrice constrained him. Possibly the remembrance of what he then submitted to may have suggested the simile used by his old master, Brunetto Latini, where he alludes to Dante's neighbours in Florence, "le bestie Fiesolane," making straw of themselves (*Inf.*, xv. 73-8).

Dante would appear to have had little love for the French nation generally, and their rulers he hated (*Purg.*, xx. 43-96). But he was familiar with

their language; Brunetto Latini had written in it his famous treatise 'Li Livres dou Tresor,' and had pronounced it preferable to his native Florentine, for which unnatural offence the patriotic poet is by some supposed to have taken occasion to put his old master in Hell. Dante went to Paris in 1308, and quitted it in 1310 to join the newly-elected Emperor, Henry of Luxembourg, who was then on his way to Italy. It is very uncertain if Dante had been in Paris before, the embassy to the King of France, ascribed to him by Filelfo, has received very little credit, and the words in which it is related would apply better to Brunetto Latini than to his pupil; this apocryphal visit has been assigned to 1295. If Dante went to Paris then, it was in the character of a political envoy, and not, as the lover of Beatrice, to study scholastic theology.

Fifty years after the establishment of the University of Paris in 1200, Robert de Sorbon, the name of a small village of the Ardennes, who was Canon of Cambrai, and afterwards of Paris, and chaplain to St. Louis (Louis the Ninth), founded a small society of secular ecclesiastics, doctors in theology, who were to live together and teach the science of the time to poor students reduced almost to mendicity, a limited number of whom, of different nations, were to be maintained gratuitously. Was Dante one of these? The Sorbonne was the grand school of the theology of the Middle Ages, its home and sanctuary. Dante, after having experienced the bitter consequences of political life, turned his thoughts once more to that which in early days had been his chief delight, and resolved to proceed to Paris, possibly as a poor student, almost begging his way, as he hints in the "Convito" (*Trat.* I. cap. 3), "peregrino, quasi mendicando, sono andato," and there fed to his soul's content on the spiritual food which most he loved. The father of Giovanni Boccaccio was in Paris at the same time, and Dante may, perhaps, have gone furnished with recommendations to Florentine friends and correspondents, but of this we know nothing; all that the poet has chosen to tell us of Paris is that a very famous professor of theology, named Sigieri, highly commended by St. Thomas Aquinas, lecturing in the *vico degli strami*, "Sillogizzò invidiosi veri." Of all the glorious spirits of philosophers and theologians in the Heaven of the Sun, the symbol of intellectual light and its eternal abode, none is more recommended by Thomas Aquinas, the Angel of the Schools, to the admiration of Dante than Sigieri, whose name and fame the poet has rescued from oblivion. Who this Sigieri, Segnier, or Siger was remained for a long time a very enigma to commentators and critics; his own nation knew him not; neither the 'Biographie Universelle' nor the 'Nouvelle Biographie Générale' mentions him. The old commentators repeat only what Dante had said, except his son Pietro, who, in the commentary printed by Lord Vernon, adds that he was of Brabant:—"Item Sigerium, qui magnus philosophus fuit et theologus, natione de Brabantia, et qui legit diu in vico straminum Parisiis, ubi philosophia legitur." The Ottimo copies what had been said by Jacopo della Lana, Benvenuto and Buti say even less; but the editor of the latter, Crescentino Gianini, tells us in a note:—"Dante conobbe a Parigi questo maestro Sigieri di Brabantia": if this were so, it must have been before 1300. Our countryman Cary, with all the resources of the National Library at command, could get no nearer to this eminent professor than Sigibert de Gemblour, or Gemblours, born in the Brabant Français towards 1030, who became the head of the Benedictine Abbey of Saint-Vincent of Metz, was a very learned man, and in the struggle between Pope Hildebrand (Gregory the Seventh) and the Emperor Henry the Fourth, maintained that Gregory had no right to depose him: Sigibert died October 5, 1112. It is not quite true what a more recent translator of Dante has said, that Siger's name "has perished out of literary history, and survives only in the verse of Dante, and the notes of his commentators." It survives in the records of the Sorbonne, and in some precious manuscripts which are there preserved. We are indebted to the late M. Victor

Le Clerc, at one time President of the Académie des Inscriptions et Belles-Lettres for having discovered Siger and brought him to light, and we are almost equally as much indebted to M. Artaud de Montor, in his 'Histoire de Dante Alighieri,' for having, in a long and most valuable note (pp. 132-4), brought together the results of Le Clerc's researches. This is the source from whence some recent commentators have gathered their information without due acknowledgment. The individual in question was Sigerus, or Segerus, de Brabant, the same, it would appear, as Siger de Courtray, one of the early ecclesiastics of the college founded by Robert de Sorbon in 1250, and who, at the close of the thirteenth century, enjoyed a reputation almost equal to that of Aquinas himself, of whom he was a devoted follower, and, by a will made shortly before 1300, left to the poor students of the theological faculty of the Sorbonne a collection of Aquinas's works. An anonymous writer of the period speaks of him as "Præcellentissimus doctor philosophiæ, cujus erant tum discipulus, magister Segerus de Brabantia." His bold syllogistic mode of teaching drew down upon him the envy and hatred of inferior men. Thomas Aquinas examined with the same perfect self-confidence the converse as well as the proof of the most vital religious truths; to use the words of Dean Milman, he was "nearly as consummate a sceptic, almost atheist, as he was a divine and theologian." Siger followed his example, and the consequence was that, in 1278, he was summoned on the charge of heresy before the tribunal of the Inquisitor Simon de Val, but was acquitted. Possibly the expression "invidiosi veri," used by Dante, may allude to the persecution he underwent.

The Rue du Foularre was known to Petrarca, who calls it "fragorans Straminum vicus." Frederic Lock, writing of it a short time previous to 1867, says, "La rue du Foularre, près de l'Hôtel-Dieu, est encore presque, par exception, aussi étroite et aussi sombre qu'à l'époque où Dante y venait étudier et, peut-être, regrettant la son soleil et son ciel d'Italie, commençait à rêver de l'enfer." Few birds of passage through Paris will care to go in search of the Rue du Foularre, unless they may happen to be devout Dantophilists to whom everything touching the Master is dear and sacred. But the street has a claim of its own on the lovers of the picturesque as well as on the lovers of Dante; it affords a marvellously fine view of the transept of Notre Dame, with its rose window and elegant spire, on the opposite side of the river, the street cutting off lateral objects and concentrating the attention of the spectator on the beautiful architecture alone. The Rue du Foularre is not difficult to find, it is in a line with the bridge at the back of the Hôtel-Dieu in the Place du Parvis in front of Notre Dame; this bridge crosses the Seine to the Quai de Montebello and the Quai Saint-Michel, and we descend into the street from the former. The length of this descent is about 82 feet, that of the street beyond about 390 feet; the width varies, in the widest part it does not exceed 30 feet, including the foot pavements; it is crossed by the Rue de la Boucherie, and ends in the Rue Galande. On the right hand, descending from the Quai, is a portion of the Hôtel-Dieu which is connected with another portion of the Hospital beyond the Rue de la Boucherie by a narrow covered bridge over the street. At the left hand corner is a wine shop, and beyond it are the premises of a carpenter, where a notice informs us that furnished chambers and cabinets are to let, such as are fitted for poor students to occupy. Rue du Foularre is now a very, very shabby, ill-looking street indeed, but I pulled off my hat as I entered it, just as if entering a church—a circumstance which drew the attention of the carpenter, who was standing at his door, and who seeing me walk up and down and across in a very business-like sort of way looked sorely puzzled, and probably thought that I had some design upon the venerable *vico degli strami*; and so I had, but not exactly what he may have imagined. As one side of the street is formed in part by the old buildings of the Hôtel-Dieu, which will be removed when

the new Hospital, now in progress elsewhere, is complete, great changes may here be expected, and, possibly, Rue du Fouarre will soon disappear; if so, it is to be hoped that the name will be continued, or some equivalent substituted which shall for ever preserve the tradition of the street having been frequented by Dante.

H. C. BARLOW.

#### PRE-HISTORIC NAMES FOR MAN AND MONKEY.

32, St. George's Square, S.W.

THE Rev. W. Ridley, in his work on the Australian languages ('Kamilaroi, &c.', Sydney, 1866, p. 17), says, "In all parts of Eastern Australia, the Aborigines apply the word, which commonly signifies spirit, demon, or angel, to the white man. About Moreton Bay *makoron* and *mudhere* signify ghost, and each of these words is applied to white men. So the Namoi and Barwan 'Jacks call white men *wunda*.'"

Under Kamilaroi, he gives: Australian aboriginal, *urri*; white man, *wunda*.

In the Timne of Africa, man is *wanduni* and *wuni* (and possibly *wandi*), and the plural is *afomaruni*. The latter is seemingly *afom-aruni*, but the forms *aruni* and *moro* are both found in Africa, the latter in Toronks.

First, it is to be remarked that in Eastern Australia, as in Europe, the names for extinct races are applied to ghosts and fairies, but, further in Australia, such a name is exhumed and applied to a new race. Thus *wunda*, a name of thousands of years, is applied to the newly come Europeans. *Makoron* is only another word of the same kind, being *koro*, a man.

*Wunda* is, however, a root having wider relations, and so are *murri* and *koro*.

These words and others used for man serve not only to name man, but monkey, lizard, and frog, all four-footed or four-handed.

In making some comparisons of animal names of Bribri, Tiribi, &c., of Costa Rica, Central America, which correspond with the African, as do such American names generally, it appeared that lizard, frog, and monkey interchanged. I had long suspected that monkey names were related to those for man, but the evidence was not strong until the group now pointed out was got together.

Taking *wunda* we have examples: MAN, *wantu*, Nyamban; *wundie*, Gura; *wunya*, Biafada; *wanduni*, Timne; *wani*, Kisi, —all in Africa; *wandu*, Australia; MONKEY, *wandu*, Pulo, Africa; *wanduri*, Sinhalese; *bandara*, Gondi, Kolarian, &c.; *vanara*, Sanskrit; LIZARD, *mbandongu*, Nkele, Africa; FROG, *buntora*, Guresa, Africa.

For *murri*: MAN, *moro*, Toronks; *moreji*, Kamuku, Africa; *murru*, Sunwar; *maro*, Lepcha, Asia; *murri*, N.S.W.; MONKEY, *moro*, Sunwar; LIZARD, *amure*, Jebu; *amoro*, Ondo; *umere*, Egbele, Africa; FROG, *muronyi*, Matatan, Africa.

For *koro*, MAN: *okuri*, Aku, &c.; *okere*, Jakiri, Africa; *koro*, Kuri, India; *karu*, Mon, Asia; MONKEY, *kodra*, Gbese; *koremas*, Tene; *onkere*, Opando, Africa; *karoyi*, Savara, India; *korangu*, Tamil, &c., India; *okuruora*, N.S.W.; (opossum): LIZARD, *koro*, Landero; *ngure*, Isosama, Africa; FROG, *korobata*, Timbuktu; *goro*, Bumbete, *akere*, Aku, &c.; *kuriemi*, Gurma, Africa.

The series is numerous. Thus we have Do, Go, Kewo, Kame, Kola, Bodo, Bala, Boro, Sale, Masa, Wewi, Duro, Dawa, Diyala, Dagel, Baka, Nona, Sami (Simia), Kun, Orang, Orunl, Sere or Siren, Man, Sunu.

It may be well to give the two latter. MAN, *manu*, Timne, Africa; *mani*, Gondi, &c.; *mani*, Kiranti, &c.; *manshi*, Bodo; *manusha*, Sanskrit, India; MAN, English: MONKEY, *manga*, Bongo or Dor, Africa; *manuk*, Naga, India; FROG, *mansan*, Mende, Africa.

MAN, *sunu*, Whydah; *udunon*, Okam; *sanu*, Barba (white man); *siena*, Gbandi, Africa; *sauniak*, Naga, India; MONKEY, *esino*, Mahi, Africa; LIZARD, *tasunno*, Ndob, Africa; FROG, *sunu*, Esfen; *san*, Ndob, Africa.

The latter is the same word as son, the words for man being by selection appropriated for man, woman, husband, wife, son, and daughter.

The Aryan Man and Son are found in Africa and the pre-historic world, as all Aryan pre-historic roots are. There was no separate creation or development of Aryan roots, though there was a selection, and Sanskrit words may be found among some of the lowest savages in Africa.

This thing is certain, that the Aryan languages are the languages of blacks, as are most of the languages of the world, and the words supposed to represent an Aryan civilization are those of the civilization of the prehistoric blacks and savages.

Looking to the facts, the differences between the languages of the Aryan stock are not all due to phonetic degradation. One chief point on this head is that roots were independently selected, and as the variations of pronunciation are found in the prehistoric languages, the probability is that some of these have been transmitted. Thus the Aryan languages are not to be regarded as the descendants of one Aryan stock, but as the languages of an amalgamation of various tribes, which, having been brought together, have been subjected to what we understand as Aryan influences. Whether this was effected by the influence of white men in various black or mixed tribes assembled is a matter to be investigated.

At all events white men learned their languages from black men, and from them acquired their primitive mythology.

With regard to the words *wandu*, &c., the question will naturally be put by some, what bearing they have on the Lemurian doctrine, so strongly advocated for ethnology by Prof. Huxley, philological arguments in favour of which were brought forward by the late distinguished scholar, Dr. W. H. Bleek.

The facts here brought together, which form only a small part of the mass, showing how the names of animals, weapons, tools, and tribes, are common to the old world and the new, well illustrate the early stages of language.

Words indiscriminately used for man, monkey, lizard, chameleon, frog, toad, to say nothing of other applications, created confusion. Hence arose a selection under which one word was applied to one animal or thing, but there also arose what Mr. E. B. Tylor has defined as "differentiation," which by altering the vowel or consonant, or affixing such, greatly increased the range of language. In some cases a defining word or syllable was added, and the word became double, as in the case of the round, to signify eye, sun, moon, &c., head-eye, day-eye, sky-eye, and night-eye.

As further meanings were attached, so did differentiation spread and provide other words and grammatical forms. The words for man, &c., which have been cited, in most of their African languages mean score or twenty, being the total of fingers and toes.

The community of name of man with those animals here mentioned extends very much further among four-footed beasts, and birds were named from beasts. We have thus the probable origin of totems and totem-worship, as likewise in prehistoric philology we have the verbal origin of tree, serpent and other kinds of worship, as I have shown in my late paper on Sibu and Siva worship.

HYDE CLARKE.

#### NOTES FROM THE SURVEY OF PALESTINE.

THE following notes are taken from Lieut. Conder's newly made discoveries in working at his own notes.

*Rock Etam*.—Some time since, Lieut. Conder suggested that in *Beit Atab* might be found the name, and that in the same place exists a very remarkable cavern, which might be the "cleft in the rock Etam," used by Samson as a place of safety. He has now found that the cavern is still known by a name, *El Hasdita*, which, while it has no meaning in Arabic, corresponds with the Hebrew *Hasutah*, which is translated "Place of Refuge."

*Emmaus*.—The two sites proposed for Emmaus which Palestine geographers up to the present have disputed are Emmaus Nicopolis—which is twenty

miles from Jerusalem—and Kubeibeh, which is at the right distance, but has nothing else except a mediæval tradition in its favour. Lieut. Conder, seeing in the name Emmaus a corruption of the Hebrew Hammath, proceeded to set down all possible corruptions of this word. Among them are Amwās, the modern name of Emmaus Nicopolis, and Khamass. Now the latter name occurs at a distance from Jerusalem as nearly as possible to the "about threescore furlongs" of St. Luke and Josephus. It stands close to a Roman road; has old Jewish rock-cut sepulchres; was the site of an early Christian church, and appears a very proper place for the quarters of the disbanded soldiers who, Josephus tells us, were assigned Emmaus as a habitation.

*Joshua's Altar in Ebal*.—Lieut. Conder proposes for this site the modern sacred place known as 'Amūd ed Dīn, the "Monument of the Faith," on the top of Mount Ebal. The name has been preserved by the Moslem peasantry.

*Gomorrhah*.—The cities of the plain, wherever situated, would, Lieut. Conder points out, require water. Now, the immediate neighbourhood of the north of the Dead Sea is quite destitute of springs, only one small salt spring having been found near the *Rujm el Bahr*. A little further south, however, a good spring is found, named the *Ain Feshkah*, and just north of this is De Sauley's proposed site of Gomorrhah, now called Khurbet Kumrán. But the word Kumrán, the surveying officer points out, has no connexion with the Hebrew *Amrah*, meaning "depression," and suggesting a site on the shores of the lake. But the name *Amriyah*, which is the proper Hebrew equivalent, has been found, and applies to a *Tubb*, or "table land," and to a large valley close to the Rās Feshkah.

*Archi and Ataroth*.—These were two towns on the boundary of Benjamin (Joshua xvi. 2). In the first, Lieut. Conder has found an Arlik in exactly the required position; and for the second he has found a village, now called Et Tireh, which stands, like Ataroth Adar of Joshua, "near the hill that lieth on the south side of the nether Beth-Horon" (Joshua xviii. 13).

*The towns of Dan*.—To fill up the gaps in the seventeen cities of Dan, Lieut. Conder has five suggestions:—

1. *Jethlah*, between Ajalon and Elon. The place now called Beit Tul is in the required direction.

2. *Elitekeh* (Joshua xix. 44), a place presumably of some importance, as it is mentioned in the inscription of Sennacherib with Timnath and other towns of Dan. The name Beit Lekieh is found on the edge of the hills N.E. of Latrun.

3. *Gibbethon*, perhaps the present Gibbeah, or Kibbiyah, between the sites of Elitekeh and Baalath. The final on being lost, as in the case of Ajalon, Ekron, &c.

4. *Baalath*, perhaps the modern *Balats*, in the low hills south of the great wady, Deir Ballat.

5. *Rakkon*, perhaps the name survives in Tell er Rekkeit, applied to a high point, covered by an accumulation of blown sand, situate close to the mouth of the river Aujeh.

*Towns of Benjamin*.—*Gederah* of Benjamin, perhaps the modern Jedireh, N.W. of Jerusalem. *Irpel*, perhaps the modern Rafat—a name closer in appearance than in reality to the Hebrew.

*The Valley of Vision, Gehazion* (Isaiah xxii. 2).—The prophecy seems to apply to a town—"a joyous city." A large ruin, called Jekhdhūn, exists south of Jerusalem, on a high point, whence all the surrounding country is visible.

*Ramathaim Zophim*.—Lieut. Conder advances, but with hesitation, a new site, that of *Suffa*, for this much-disputed place. The following facts appear to him to point in the direction of Ramathaim Zophim: 1. The name of Suffa is the proper equivalent of Zuph (plural Zophim). 2. It is within the boundaries of Mount Ephraim. 3. It is close to Beth-Horon, which was given to the Kohathite Levites, "with its suburbs." Samuel belonged to this family, and was the descendant of a certain man named Zuph. 4. Between Gibeah of Saul



and Ramathaim Zophim lay Sechu, possibly the present *Suweikah*, in the required position. 5. A sacred place, called *Sheháb ed Dîn*, the Hero of the Faith, is at Suffa. This, he suggests, might be the tomb of Samuel.

*Daroma*.—The Talmud mentions two districts of this name—"Upper and Lower Daroma," and "Great and Little Daroma." The Plain of Daroma extended to Lydda in the north. It contained three towns, one of which has been identified by Neubauer; and, for the other two, suggestions are offered by Lieut. Conder. In this district is a place called *Wady Deirân*. The word comes from the root *derén*, meaning "dry," the district having no springs. This is exactly equivalent to Daroma, "the dry country."

The above are only a selection of the identifications which have been suggested to Lieut. Conder in working at his notes and lists during the last month. In addition to the preparation of the memoirs which will accompany the publication of the great Map of Palestine, he has been recently engaged in an investigation of Samaritan topography. The comparison of the Samaritan Chronicle and the Samaritan Book of Joshua with his survey notes and the map has resulted in a paper of very great interest, which will probably be published in the next Quarterly Statement of the Palestine Fund.

#### MR. MORTIMER COLLINS.

ONLY a few weeks have passed since the death of Mr. Thornbury, and another literary man has succumbed, at a comparatively early age, to the severe toil that a life devoted to authorship and the struggle to gain a livelihood by the pen entail. Mr. Mortimer Collins, we greatly regret to say, died on Friday, the 28th of July, having but just completed his forty-ninth year.

He had been for some time longing for change, and when at last he felt very ill he went by road from Knowl Hill, where he lived, to his daughter's house at Richmond, but the journey was too much for him, and he died within forty hours of his arrival. He had, just before his death, written an article on 'Aristophanes' for the *New Quarterly*, which will appear in October, and he took very great pleasure in writing it.

Born at Plymouth, in 1827, he began his career by contributing to the "Poet's Corner" of the Bristol papers. After spending some years in teaching, he found his way to London, and commenced writing for the Conservative journals. His first appearance as a novelist, if we mistake not, was in 1865, when he published 'Who is the Heir?' in 1868 came 'Sweet Anne Page,' and a rapid succession of tales followed. In 1869, 'The Ivory Gate'; in 1870, 'The Vivian Romance'; in 1871, 'Marquis and Merchant'; in 1872, 'Two Plunges for a Pearl,' and 'Princess Clarice'; in 1873, 'Squire Silchester's Whim,' and 'Miranda'; in 1874, 'Transmigration,' and 'Frances'; in 1875, 'Sweet and Twenty'; also in 1875, 'Blacksmith and Scholar'; and, 1876, 'A Fight with Fortune.' Another novel, 'The Village Comedy,' written in conjunction with his wife, is appearing in the *Pictorial World*.

So long ago as 1855, Mr. Collins published a volume of poems, but his clever *vers de société* first began to attract general attention when he was contributor to the *Owl*. It was in that periodical that he published the most brilliant of his short pieces, 'Ad Chloen, M.A.' Along with other poems of his, it is to be found in the 'Inn of Strange Meetings, and other Poems,' published in 1871. Together with much sprightly wit, Mr. Collins possessed singular fluency and neatness of expression, and the number of verses he produced was very large. A few specimens of his powers have appeared in our columns, but for the last two years and more hardly a number of *Punch* has been issued without containing some lines by him.

#### THE BIBLIOGRAPHY OF EDGAR POE.

IN Mr. Ingram's most interesting paper, published in your impression of the 29th of July, there is

one point on which those who care, as I do, about the bibliography of Poe, might be glad of further light. Mr. Ingram refers to "a period of great brilliancy inaugurated in February, 1845," by 'The Raven'; and in dealing with the volume published in November of the same year, 'The Raven, and other Poems,' he speaks of "earlier publications" of 'The Raven,' in which "there had been many variations and gradual changes." Is it to be inferred, and is one culpably ignorant in not knowing, that there was a long series of editions of 'The Raven' by itself in the year 1845? If so, I feel sure there are others beside myself who would be glad to know about those editions.

Is it worth while to add to Mr. Ingram's note on the much-used epigraph from Martial, that the present poet laureate, as well as Poe, had the distinguished example of the poet laureate of 1827? In Southey's 'Minor Poems' (3 vols. 1823) the same motto is on the title-pages, only that Southey has, not *Hæc nos*, as Tennyson has, but, as Poe has,—

*Nos hæc novimus esse nihil.*

H. BUXTON FORMAN.

#### NOTES ON SHAKESPEARE'S NAMES.

IN the first of Mr. C. Elliot Browne's very interesting articles under the above title (*Athenæum*, No. 2543), there occurs a slight error, to which, in these days, when the reading public have a right to expect from their professors the strictest accuracy, even in trifles, I may be pardoned for calling attention. In reference to what he styles "character-names," and their employment by dramatists of the age of Shakespeare, your Correspondent makes the following statement: "Even Jonson saw no impropriety in introducing Sir Fastidious Brisk and Peter Onion into 'Every Man in His Humour.'" Now in no existing edition of which I am aware does either of these characters appear among the *dramatis personæ* of the comedy which Mr. Browne names. The former, indeed, plays a rather conspicuous part in 'Every Man out of His Humour,' but with regard to the latter, I cannot call to mind any character so named in Ben Jonson,—there is certainly none such in his representative comedies. It is perhaps worth noticing also that, in the older editions, Fastidious Brisk is *minus* the handle to his name which later editors and writers have bestowed. Perhaps, when he wrote *Onion*, Mr. Browne's thoughts were running upon *Orange*, in 'Every Man out of His Humour,' "whose small portion of juice," we are told in the preliminary *Character of the Persons*, "has been squeezed out." I am surprised that Mr. Browne, in his illustrations of Ben Jonson's "character-names," should not have cited the very apt one of Joan Trash, the gingerbread-woman of 'Bartholomew Fair.'

W. C. S.

#### Literary Gossip.

WE have much pleasure in learning that the copy of Beaumont and Fletcher, 1679, formerly belonging to Charles Lamb, and which was sold the other day at the sale of Col. Cunningham's books, has been secured for the British Museum. It is the identical copy which was used by Lamb in making his selections for the 'Specimens of Early English Dramatic Poets,' with markings of the extracts and MS. corrections in his handwriting. Lamb mentions this volume in 'Elia' ('Essay on Old China') as follows:—

"Do you remember the brown suit, which you made to hang upon you till all your friends cried shame upon you, it grew so threadbare, and all because of that folio Beaumont and Fletcher, which you dragged home late at night, from Barker's in Covent Garden? Do you remember how you eyed it for weeks before we could make up our minds to the purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington, fearing you should be too late—and when the

old bookseller, with some grumbling, opened his shop, and by the twinkling taper (for he was setting bedwards) lighted out the relic from his dusty treasures—and when you lugged it home, wishing it were twice as cumbersome," &c.

The volume has also the attraction of being enriched with MS. notes by Coleridge, to whom it was lent by Lamb, who alludes to the fact in his essay on 'The Two Races of Men' (lenders and borrowers):—

"Reader, if haply thou art blest with a moderate collection, be shy of showing it; or if thy heart overfloweth to lend them, lend thy books; but let it be to such a one as S. T. C., he will return them (generally anticipating the time appointed) with usury; enriched with annotations tripling their value. I have had experience."

One of Coleridge's notes in this volume is as follows:—

"N.B. I shall not be long here, Charles! I gone, you will not mind my having spoiled a book in order to leave a relic. S. T. C., Octr., 1811."

Underneath this note are the initials "W. W.," possibly those of William Wordsworth.

ON the cover of his last volume, 'Après l'Exil,' which has just been published, M. Victor Hugo announces the issue of 'La Légende des Siècles, nouvelle série,' in two vols., and 'L'Art d'être Grand-Père,' in one vol. Among the other works which are to follow, we may mention 'Le Théâtre en Liberté'; an historical drama, 'Torquemada'; another drama, 'Les Jumeaux,' which is the history of the Man with the Iron Mask; a modern drama, entitled 'Mangeront-ils!'; a comedy, 'La Grand' Mère'; and a poem, 'La Fin de Satan.' M. Victor Hugo will probably complete a second part of 'Quatre-vingt-treize.' He said last winter, "Should I never write another word, twelve volumes of my unpublished works could still be issued from the press."

'IN AND OUT OF SUNSHINE' is the title of a novel upon which Mr. Hepworth Dixon is now engaged. The first work of fiction from so well known an author will be expected with much interest.

THE Clarendon Press have undertaken a new edition of the late Mr. Finlay's 'History of Greece under Foreign Domination,' corrected and improved throughout, and in part re-written, by their distinguished author. In vol. i. ('Greece under the Romans') there is added an essay on the depreciation of coinage by the Roman emperors. In vol. iv. ('Medieval Greece and Trebizond'), which has been so altered as to be almost a new work, there is a new essay on the commercial relations of Venice with the Byzantine Empire, and a full account of the Duchy of the Archipelago or Naxos. In vol. v. ('Greece under Ottoman and Venetian Domination') is introduced an account of the Genoese Trading Company in Chios. In the last volume ('History of the Greek Revolution') the history is continued from 1843 (when the work at present concludes) to 1864, the year after the accession of the present sovereign. The work will be edited by Rev. H. F. Tozer, and published for the University of Oxford by Messrs. Macmillan & Co.

MR. J. PAYNE COLLIER has almost finished the second division of his new 4to. Shakespeare, privately printed for subscribers, 'Richard the Third' being ready for issue, and only 'Henry the Eighth' remaining of the his-

torical plays. As the series was commenced in March, 1875, after the publication of his letter or prospectus in the *Athenæum* of the previous February, it will be seen how steadily and enthusiastically the brave octogenarian has kept to his labour of love.

THE Russian Government recoils from no measure for rendering the language of Great Russia universal throughout the empire. Russian has been forced recently upon the Germans of the Baltic provinces and upon the Poles, and now the turn of the Little Russians, or Ruthenians, has come. An Ukase, published recently, prohibits the publication or importation of books printed in the dialect of Little Russia, songs in the native dialect must no longer be published with music, and theatrical performances or lectures in it are interdicted. An exception is made in favour of historical documents, but this also only subject to restrictions as regards spelling and type. This Ukase has naturally given much offence to the fourteen millions of Little Russians, who, although Slavs, still look upon themselves as a nation distinct from the Great Russians.

PALERMO has a fine National Library, the value of which is now disclosed by a 'Catalogo Ragionato dei Libri di Prima Stampa esistenti nella Biblioteca Nazionale di Palermo,' dal Sac. Antonio Pennino, Palermo, 1875, 8vo., the first volume of which is now before us. The Introduction, from the pen of the principal librarian, Cav. Filippo Evola, tells us how the library was formed from books collected by the Fathers of the Oratory, and afterwards from the libraries left by the Jesuits when expelled from Sicily by the Bourbons in 1766, and again in 1860, by Garibaldi. Now the reading-room is open to the public every day during four hours. It is frequented yearly on an average by 10,000 readers. The number of printed books is about 110,000; there are besides 12,000 MSS. The library is rich in editions of the fifteenth century, in Aldine editions, and rare and curious books of the sixteenth and following centuries. As it might be surmised from the origin of the library, there are very few works (four of each) of Boccaccio and Dante. Describing Boccaccio's 'L'Ameto,' Roma, 1478, 4to., the author of the Catalogue denies the existence of the edition noticed by Malitiale and other bibliographers after him, as printed the same year in Venice. The editor of the Roman edition, A. F. Lorentino, having said of the book "ho facto nuovamente imprimere," Signor Pennino supposes there may be an earlier edition than the Roman one. Although his observations are sometimes unnecessarily prolix, the Palermitan bibliographer carefully describes important books hitherto unnoticed. Among them, the work of the Sicilian Jesuit, Prosper Intorcetta, 'Sinarum Scientia Politico-Moralis,' 2 vols., Gos, 1669, folio, is the object of a notice of no less than seventeen pages in small type. The Introduction is followed by a notice of Signor S. Cusa, on the valuable Arabic MS. of Aby Kanom, entitled 'Kitabo-al-Nachli,' or Book of the Psalms, written in the year of the Hegira 394.

THE Rev. A. B. Grosart continues his Chertsey Worthies and has newly issued six parts, making thirty in all. Two of these contain the complete poems of Dr. Henry More, with his 'Psychozoia,' and a steel por-

trait. The other parts give the poetical works of Nicholas Breton, and of John Davies of Hereford.

"BOOKWORM" writes to us *à propos* of a statement of Mr. Grosart's in his introduction to Mr. Elliot Stock's reprint of 'The Temple.' He thinks Mr. Grosart is wrong in saying that of the first three editions, the undated one is the earliest—the one intended for presentation; for the title-page of it (1) describes Herbert as "late Orator of the University of Cambridge," and (2) announces where copies are to be bought. Now on one of the dated copies neither of these items occurs; and our correspondent urges with much force that this is the presentation copy, unless there is historical evidence to the contrary, which we do not think there is.

THE bust of Dr. Edwin Norris, the celebrated philologist, for which subscriptions were asked some little time ago, has been erected in the Shire Hall of Taunton, his native place, where, chiefly through the exertions of Mr. R. A. Kinglake, memorials of Locke, Admiral Blake, and other Somersetshire worthies, have been already placed. We may take this opportunity of mentioning that the memoir of Dr. Norris which was given in the *Athenæum* at the time of his death, 1872, was from the pen of the late Mr. Deutsch, and formed, probably, almost the last lines Mr. Deutsch wrote before leaving England on his fatal journey to Egypt.

PROF. WHITNEY informs us that there is no truth in the report we mentioned some time ago, that he intends paying a lengthened visit to India.

THE free version, rather than translation, of the 'Agamemnon' of Æschylus, which Mr. Quaritch has just issued, is from the pen of Mr. E. Fitzgerald. Mr. Fitzgerald is the translator of Omar Khayyam, whose name Mr. Schütz Wilson's clever article has rendered familiar to the public.

WITH satisfaction we perceive that Mr. W. H. Smith, of the Treasury, upon the occasion of the moving of the British Museum estimates, promised that the salaries of the officials in that establishment should undergo revision during the ensuing autumn, with a view to their proper augmentation. This is a measure of justice which has been too long delayed, and it is to be hoped that the contemplated changes may be sufficiently liberal to stop future grumbling.

#### SCIENCE

*Sanitary Work in the Smaller Towns and in Villages.* By Charles Slagg. (Crosby Lockwood & Co.)

MR. SLAGG has published a little volume, which, with one important exception, is calculated to render considerable service to those concerned in the details of sanitary work. He tells us in his Preface that he has offered no opinion upon what may, or may not, be injurious to health, but has confined his remarks to the subject of constructive works. The line thus drawn between medical theory and engineering practice forms a natural and important division; and it would be well for the country if the medical advocates of sanitary work would keep as carefully to their own side of the limit as Mr. Slagg has done to the

engineering aspect of the question. It is just where he has departed from this excellent rule that Mr. Slagg has fallen into the serious error to which we have referred. He says,—“Of the effete organic matter to be removed from the premises of houses, that which is of animal origin is destructive to the healthy life of animals, but it is the sustenance of the life of plants.” This is a very mischievous delusion. It is an error that has tended more than any other cause to interfere with the progress of that sanitary reform which is one of the most important questions of the day. Effete organic matter can no more be assimilated by the plant than by the animal. It is, essentially, the *caput mortuum* of what was once protoplasm, or the common basis of all organic tissue, deprived of a certain definite dose of oxygen; and is noxious to all organic life (omitting the exceptional case of some fungoid growths) until that oxygen be in some mode restored. This restoration is, in fact, only effected by the combustion of the effete matter, more or less rapidly; and to this it must come sooner or later. It is to the mineral constituents of sewage alone that an economic value attaches, unless we can calculate on catching any ammonia in the course of liberation. The commercial value of these elements is so low that it is, for the most part, pure waste of money to attempt to utilize them. It is now becoming evident to the students of the subject that “sewage utilization” is a chimera. Sewage destruction is what is requisite; and the sooner this is universally understood the better for the public health.

The chapter on the disposal of sewage, thus faulty in its conception, is further quite inadequate as an *aperçu* of what has been done, or is doing, in the country in this matter. It should be entirely rewritten, from the same practical standpoint as that from which the author has regarded some of the more common forms of nuisance and their remedies, and also has illustrated the question of drainage. Into these subjects we cannot enter. Mr. Slagg has brought together much valuable information upon them, and has presented it to the reader in a convenient form. The portion of his work of which detailed notice is most shiftable to our columns is that regarding water supply. As to this, Mr. Slagg regards, first, quantity; then quality, sources of supply, gauging water, and conduits and conduit pipes. Each of these chapters will be found valuable to the practical man. Mr. Slagg has a happy lucidity of expression, which is more like that of some of the French educational writers than the language too often employed by authors of English works on engineering subjects; and he has been industrious in collecting data. The part of the work which possesses most general interest is that which calls attention to a double fault (which is erroneously spoken of as two faults) in the Thames valley. A careful investigation of this phenomenon is a necessary preliminary to any thorough conception of the subject of the natural sources of the water supply of London. The south edge of this double fault is visible on the surface near New Cross, being exposed by the cuttings on the North Kent and London and Brighton Railways. The position of the other edge is roughly indicated by the different depths at which the chalk is reached at Gray's Inn Road, Tottenham Court Road, and Regent's Park, in one



group of borings, and Trafalgar Square, Chelsea, and Wandsworth, in another. It is to this fault that the arrest of the ample flow of water from the great watershed district to the south of the Thames in the direction of London must be attributed; and it is on the south of this line of dislocation that we may with certainty expect to find a perennial source of water, of unlimited quantity and unrivalled quality, for the future needs of the metropolis.

We shall be glad to find that Mr. Slagg's work reaches a second edition, in which case we advise him to replace his thirteenth chapter by a summary of the knowledge attained up to this time as to the most economical mode of destroying the poison of effete organic matter. Much experience has been gained of late years on this point, and it will be doing good service to bring that information clearly and concisely before the public.

#### A VOYAGE TO CHINA STRAITS.

On Board the *Ellengowan*, May 3, 1876.

##### II.

WHEN we left Kerepunu, on the morning of the 6th of April, we were surrounded by canoes. The moment the natives found the steamer moving, there was a general rush to the ship's side, and a scrambling for canoes; some jumped into the sea at once, others made a leap for canoes which they just missed, whilst others crowded into a small canoe, which quietly took a tack downwards, and so got rid of the lot. The scolding and shouting and laughing were amusing and deafening. They seemed astonished and bewildered at the vessel moving away without sails or oars. Soon after we started the breeze freshened, so we set our square sail and stopped the engine. In the afternoon we came to anchor under the lee of Coutance Island, a small island just inside the barrier reef, with a beautiful sandy beach all round, thickly wooded, and the home of hundreds of pigeons. This is a good and convenient anchorage for vessels running along the coast, if in want of a safe place for the night, where they may easily get a good supply of pigeons for all hands. It will be a good wooding-station for our little steamer. It is about a mile in circumference, and seven miles from the mainland. We saw a large canoe at anchor on the reef, about two miles off, and soon after we landed five small ones approached us from the reef. We went towards the place where they seemed disposed to land; but they evidently did not desire any intercourse with us, and pulled away, waving us off. Returning to the place where we landed, we went round the island the other way to meet the fishing-party from the canoes, who evidently intended camping there for the night. We came upon them with their canoes hauled up, so that they could not get away before our arrival. They still waved us back, but we continued quietly walking forward, making friendly signs. They were busy preparing the fish they had caught for preserving, to be taken to their homes on the mainland. Their language bears some resemblance to that spoken at Port Moresby, although the similarity appears to be very slight. They were delighted to get the feathers of the pigeons which our natives had shot, explaining to us in a most graphic and unmistakable way that they wanted them to make head-ornaments for the dance. After we had been with them a little while, they seemed to come to the conclusion that we did not intend to eat them, and were not such bad fellows as they at first thought. It was what sailors call "dirty weather," so that when we returned to the ship with our wood and pigeons, we were ready for a bath and a dry suit. Before we left next morning, some of the boys went off and brought back thirty-three pigeons before breakfast, and the natural consequence of so much pigeon-eating was that on the following day the doctor had more to do than the steward!

We visited the coast of the mainland opposite Coutance Island, hoping to get our little steamer into what appeared to be a bay, or inlet, or perhaps a river. We found the approach shallow; we were obliged to anchor about a mile and a half from the entrance in nine feet of water, although there is probably a deep channel; several canoes came off, but the natives were unarmed, and had evidently but one idea, viz., barter. Their canoes were the first I had seen in New Guinea with sides, although the natives themselves are not near so fine a looking race as the Kerepunnites. Their ear-ornaments are peculiar. Instead of piercing their ears, a bunch of beads is fastened to each end of a string, which is passed behind the head, so that the beads hang over the front part of the ears. They have but a few ornaments, and appear to be but a poor people. We steamed out into deeper water for anchorage for the night, and next morning Mr. Lawes and I started in a small boat with three natives to see what the place was like. By keeping to the eastern side of the opening, we found the water from three to five fathoms deep. There is a bar at the entrance, which runs nearly across; but, by keeping near the bluff on the east side of the opening, a narrow passage will be found, four or five fathoms deep. The bluff is above one hundred feet high, and wooded. On the opposite side is low land and a sandy beach. After pulling half a mile from the bluff, we opened into a lagoon, about five miles in circumference, in which is the village of *Aloma*, consisting of about fifty houses, built over the water on piles. This lagoon is shallow in the middle, and nearly three fathoms deep at the sides. Proceeding across the lagoon in a north-easterly direction, we found a passage about half a mile wide, along which we pulled for about a mile, when we opened into a beautiful lagoon, four miles long and two wide, with a village on a sand bank, nearly a mile from the eastern side, consisting of about thirty houses. On each side and before us the hills were near, though the banks of the lagoon are not well defined, as the trees grow for some distance out into the water. Pulling across this lagoon, which is only half as salt as sea-water, we found what we now concluded to be a river, twenty yards wide and three fathoms deep, bearing to the east. About a mile and a half further up, it branches off in two different directions, one towards the S.E., the other to the N.W. We followed the S.E. arm about a mile, and then returned, leaving it, no doubt, meandering amongst the hills. The highest point we reached was about nine miles from the bluff, and we left the river still about twenty yards wide and three fathoms deep. For the exploration of such rivers as these, a steam launch is necessary. It is dangerous as well as hard work to pull a boat a long distance in such a climate. On our way back, we called at the village in the large lagoon; the people were very frightened, families were in their canoes on the opposite side of the village ready for flight. There were some miserable-looking pigs, running about under the houses, which seemed as much afraid of their owners; but, had they known our feelings respecting them, they would have felt that there was no cause for alarm. After some time, we managed to get some of the men off in their canoes, with vegetables to sell for beads, and left them on the most friendly terms. The lagoon is a most picturesque spot. We have named it *Marshall Lagoon*, and the river we have called *Devitt River*, which is another known easy route to the mountains. To distinguish the bay, which has no name on the chart, we propose calling it *Shallow Bay*: it bears about N. from Coutance Island.

From *Shallow Bay* we continued our voyage inside the barrier reef to Cloudy Bay, where we anchored between a long reef and Eugénie Islet; this islet is not in the middle of the bay, as was supposed, but near the west side. Cloudy Bay is rightly named; it has a very gloomy appearance. The clouds never seem to leave the hills in that locality, and the hills are all densely wooded, giving them a very dreary aspect. Judging from the little smoke to be seen, we suppose that the

place is very thinly populated. Three miles from the N.E. of Eugénie Islet is a small island about 100 feet high and two miles in circumference, well wooded, on the east side of which (and probably on the west too) there is a good deep channel into the inner bay. To the east of this island is another, which is low, well wooded, and about two miles and a half long; it is separated from the other by a passage 150 yards wide, which looks deep, but we did not go through it. Between these two islands and the mainland, a distance of three miles, is a fine bay, three fathoms deep wherever we sounded, at the head of which there appeared to be a creek or river, which we did not examine. Pulling in an easterly direction past the two islands, we landed at a point opposite the opening at the east side of the low island, where there are a few cocoa-nut trees and oysters. From this point to the land opposite the distance is about 200 yards. Proceeding eastward, we entered a beautiful harbour, bearing about N.E. three quarters of a mile wide, and five or six miles long, and three fathoms deep, surrounded by thickly wooded hills which slope down to the water's edge. There did not appear to be any villages on the shores of the harbour, although landing-places and native tracks appeared in several places. This harbour may be the scene of busy European life at no distant date. We have named it Robertson Harbour, and the two islands the Sewell and Percy Islands, the high one being Sewell and the low one Percy Island. We returned by the passage to the east of Percy Island, which is from three to five fathoms deep. The best entrance both to the island and the bay behind the two islands is by this passage, entering from the east side of Cloudy Bay. We went in at the west side, and left by the east; the former is rendered intricate by numerous reefs. On our return to the ship, we found a large canoe close by, full of women, there not being a man on board. We felt sure that we were near the much-spoken-of Haine Anua (Woman's Land), and the Raratongan teachers had been off, and learned this fact from the women themselves. They told them that we would be back soon, and asked them to wait. Having returned weary and hungry, and finding that the steward had a pretty good spread out on the skylight, we fell to at once, waving to our fair sailors to come and join us, intending, however, to pay them a visit after dinner; but they, true to their sex, would not brook such treatment, and, to our chagrin, hoisted their sail and left us.

Thence we steamed to a village at the east head of Cloudy Bay, which should be Colombier Point, although it is really between the two places marked on the chart as Colombier Point and Table Point. It is very desirable that a thorough survey should be made of Cloudy Bay, and, indeed, of the whole of the south coast of the peninsula. We had hoped that this village would turn out to be the Woman's Land, but before we got to anchor the men were swimming off with articles for trade. It does not appear that any white men had been there before. We visited their village on the following day, whilst the crew were cutting wood. It was with great reluctance and fear that they allowed us to approach the village. For a long time they took us by the hand, and desired us to embark again, giving us to understand that the women and children were afraid, although, from the look of all parties, it appeared that they themselves were most concerned in the matter. We tried to assure them of our peaceful intentions, and moved along the beach towards the village. After many stoppages and entreaties, which we found was only meant to gain time, we reached the village, which consists of fifteen or twenty houses, surrounded by a strong stockade about fourteen feet high. The entrances were all barricaded, on our account, no doubt. From the inside the women were peering at us like pent-up cattle, whilst the men stood guard outside. They seemed to be satisfied before we left of our peaceful intentions, and asked us to come again. They were greatly astonished, like all the others, indeed, along the coast, at our white skins and umbrellas, and were

very anxious to get hoop-iron. The village is called Dedele. Leaving there, we steamed to a small island, on the barrier reef, called Grange Island, to fill up with wood. The island is much the same as Coutance, but the anchorage is not so good. Some of the natives went on shore in the evening, and returned with fifty-three pigeons and some flying foxes. We remained there a whole day, cutting wood for fuel.

On the morning of the 13th we started for Amazon Bay, at the mouth of which are five small islands, connected, or nearly so, by reefs, between which and the mainland there is good safe anchorage at all seasons. The entrance, both from east and west, is near the mainland, and about a mile wide. Two of the Amazon isles are covered with coconut trees, on one of which we found good water, although not much of it. We found good anchorage behind these two islands. Toulon Island is the largest of the group, and contains groves of coconut trees and a large village. Several canoes came off full of natives, all anxious to get hoop-iron. They were unarmed, and were accompanied by women and children. Some large canoes were hauled up on the beach of the mainland, where the natives from the islands appear to make plantations. The hills about Amazon Bay are thickly wooded, and some of them slope down to the water's edge.

On the following morning we steamed out of Amazon Bay on the east side, passing what we feel pretty sure will prove to be a large island, as we saw nearly through the passage. We noticed several villages on the hills, and smoke in many places. One of these villages was near the top of a mountain, nearly 1,000 feet high. From Amazon Bay to China Straits we found the coast thickly populated. We steamed along inside Dufauré Island, between which and the mainland there is good anchorage. A number of canoes came off from the island, but we did not stop to hold any intercourse with the natives, being anxious to get to the opening ahead before dark, which looked like the entrance to a lagoon or deep inlet. We kept on our way to the eastward, past Dufauré Island, between the east side of which and the mainland the passage is only about three-quarters of a mile wide. Proceeding through a clear opening about a mile wide, we entered a magnificent harbour, about eight miles long and four wide, from eight to ten fathoms deep, with a muddy bottom. On the shores of this harbour are numerous sandy beaches of considerable length, with groves of cocoa-nut trees and villages, from which small fleets of canoes issued, and fastened on to us as we passed along. Our decks were soon crowded, which, of course, we should not have allowed had there been any signs of hostility. To those acquainted with natives such designs cannot well be concealed. The natives had some spears and clubs with them, but they were evidently for defence or for sale. There were no signs, as up the Fly River, of a pre-arranged, well-planned, and determined attack. We anchored near the shore, about half-way up the harbour, at what we considered would be a convenient place for cutting fuel. We were glad when the darkness led our new acquaintances to clear out for the night. They appeared to be a peaceful, intelligent people. They are certainly a noisy, merry set of fellows, all wild after hoop-iron.

All along the coast, between Amazon Bay and China Straits, the natives are not only more numerous, but more intelligent and look more healthy. They dress very respectably, compared with the natives to the westwards: the women are much the same, wearing girdles of grass or leaves down to their knees; but the men have a very decent kind of fore-and-aft rig, made with pandanus-leaves. During the night, the natives were assembling on the beach opposite our anchorage ready for trading in the morning. They kept up a constant chatter throughout the whole night, and at daybreak eighteen canoes came off with vegetables for sale. Amongst them were a lot of young fellows who appear to have made up their minds not to go back empty handed, and did not

seem at all particular how they came by the things. Some of them had got the furnace-door in their canoe; others the windlass handle; and others a blanket. These we recovered; but fearing lest we should come into collision with the people, if we remained to cut wood, we weighed anchor and steamed away from them. Like the natives at the other places, they were astonished when we quietly moved from the midst of their canoes. On our way out of the harbour, we met numerous canoes, but did not stop. Orangerie Bay is very thickly populated, more so than any part of the coast we have yet visited. We went out at the passage between Dufauré Island and the mainland, or what may prove to be a large island, as we did not go to the head of the harbour, where there appeared to be an opening. Orangerie Bay is likely to become the most important part of the south-east peninsula, both from a missionary and commercial point of view. Our important discovery we have named Mullens Harbour.

To the east of Eagle Point there are numerous bays and sandy beaches, every one of which is studded with villages. The hills are all under cultivation, and on every side there are indications of active life. It was blowing freshly from the south-east, against which it was difficult for our little steamer to make headway, especially with wood fuel; so we ran into what appeared to be a bay, likely to afford shelter, about a mile to the west of the most western of the Roux Islands, and found what will probably become one of the most frequented anchorages along the coast. Nothing could be more convenient and snug. The bay is clear. When opposite, you run right in for the middle, steering north, and at the head of the bay bear to the east, and you find yourself in a beautiful cove, safe from all winds, surrounded by lovely hills, at the base of which are sandy beaches, groves of cocoa-nut trees, and two or three villages. The people are quiet and friendly, and not too numerous to manage as at Orangerie Bay. They came off to us with vegetables, and curious for iron-hoop; and we went on shore where we got plenty of wood and good water from a running stream; so that vessels passing may run in here for wood, water, and vegetables, and in a few minutes, pass from a high sea to a quiet anchorage.

We were rather surprised and pleased to find how much attention and respect they showed towards their dead. Close to the village we observed a grave neatly enclosed by a low stone wall. At the head two papua apples were growing, and some crotons at the feet, the enclosure being well weeded. It was here that we first met with a remarkable style of canoe which we afterwards found more common as we neared the Straits. These war or state canoes look very handsome and graceful when moving along at a distance under paddles. They are elaborately carved, and decorated with white shells and streamers, high at each end, and worked off in scrolls, looking like two great swans, white as snow. Inside, the carved work is sometimes painted red or black, but nearly the whole of the canoe is kept beautifully white. Carved birds, &c., are fastened on sticks, and stuck into different parts of the canoe. Even the outrigger is painted in stripes of white and black, which at a distance, when the canoe is being pulled by twenty men who are all hidden but their heads and shoulders, gives it the appearance of an old Roman galley.

From this point eastward the natives seem very fond of carving. Their chinam pots and spoons, sago batons, clubs and spears, canoes and paddles, and all their ornaments, are skilfully carved; and almost every one of them, except the canoes, may be bought for a piece of hoop-iron. During the night the news of our arrival spread, and in the morning we were surrounded by thirty-four friendly canoes. There could be no mistaking their peaceful intentions. Some of the natives helped our men to cut and carry wood, and one of them slept on board the Ellengowan. Although the cove itself is a nice quiet place, there are plenty of natives in the vicinity. To the east, as

well as to the west, there are numerous sandy beaches and cocoa-nut groves, swarming with natives. The entrance to the cove is easily known by a remarkable-looking rock, on which stands a prominent tree on the east side of the bay, about half a mile from the land. We have named it Runcie Rock; and the anchorage, Isabel Cove.

Proceeding to the eastward, we soon sighted what we supposed to be "Tree Island," but which turned out to be "Wedge Rock." There is no island off the western head of Farm Bay, as marked upon the latest charts; and this is very misleading to vessels running along the coast, as there is one within eight miles corresponding to the description of what has hitherto been supposed to be the south cape of New Guinea, but which we have proved to be an island by passing, in the steamer, between it and the mainland. Entering the bay between Rugged Head and Wedge Rock, we steamed about three or four miles, and then opened up a fine passage, half a mile wide and five fathoms deep, by which we entered Catamaran Bay. What was supposed to be the south cape of New Guinea we have named Stacey Island. As we opened up the passage, we saw what appeared to be unbroken land on both sides for twelve or fourteen miles, and wondered where we were going. As we proceeded, however, the passages between Stacey, Tissot, and the Brumer Islands opened up to the south. There is good anchorage between Stacey Island and the mainland. The island is hilly, the highest peak being about 600 feet above the level of the sea. It is triangular in shape, about four miles long, and populous. At the head of the bay, opposite the passage between Stacey Island and the mainland, there is a bay running to the westward, which probably meets the one running eastward at the top of Farm Bay, making Rugged Head an island also; so that the southernmost extremity of New Guinea cannot yet be fixed with certainty. As we were on a missionary voyage, looking for suitable places to establish mission stations, we did not feel justified in spending more time for the solution of these points. Our discoveries will show that there is plenty of important work for one of her Majesty's ships all along the southern side of the peninsula; and although we do not profess to be accurate in our positions, we hope that the information gained and willingly given to the public will be of service until a proper survey is made by the appointment of the government. In the mean time, it is to be devoutly hoped that all vessels visiting the coast will, in the interests of commerce, as well as of humanity and religion, strictly observe a peaceful policy with the unsuspecting natives.

We came to anchor for the night at the west end of the Leocadie Islands, between a long reef and the mainland, and were very soon surrounded by a number of canoes and catamarans; but the natives, as at the other places, appeared friendly. We did not find, during our voyage, any of those signs of hostility and treachery which are mentioned in the Directory. When we started on the following morning at half-past six o'clock, there were forty-five canoes around the Ellengowan. The natives were all clamouring for hoop-iron; but our supply was far short of the demand, which led us to cut up one of the old plates of the ship, which, being thicker, was greatly prized. Any person visiting those parts should take a large supply of pieces of good thick hoop-iron, about an inch and a half wide and six inches long, and sharpened at one end; with these he may obtain vegetables and valuable curiosities.

We steamed into China Straits to the west of Heath Island; three miles from which, in a westerly direction, there is an island close to the mainland, 300 feet high and three-quarters of a mile long. Off the north end of Heath Island are two small islands nearly joined to it at low tide, which are woody, contain several groves of cocoa-nut trees, and are inhabited. Many canoes came off from Heath and Hayter Islands, which appear to be thickly populated. They seem to use all kinds of canoes in and about China Straits, from the catamaran up to the beautiful white war-canoes;



and several kinds of sails, from the large one I have described down to a common plated coconut leaf. Entering Possession Bay, we saw a brig at anchor at the north side of Mekinley Island, which we passed, and found to be the Rita, of Sydney. The crew were on shore cutting wood, where a tent was erected. The captain said they were fishing for bêche-de-mer, had been out ten months, and at Mekinley Island ten days, and about to leave. Having got a view of Jenkins and Milne Bays, we returned to Possession Bay, where we anchored for the night. This is a rather gloomy place from the absence of any native village and the mangroves all round the bay.

On the following day twelve of the large white canoes called at the Ellengowan on their way to Milne Bay, also a number of small ones. All were anxious to get hoop-iron. In addition to clubs and spears, they had a great many stones laid along the sides of the canoes,—to be used as shots, no doubt, in case any disturbance took place; but, like the others, they did not seem disposed to quarrel. The natives from Heath Island appear the most tractable, and were wild with delight when they found that we were going to anchor for the night near them. We were sorry that we had not more hoop-iron for the poor fellows. It was the one article in demand, and there was little use extending our voyage without it. If we had had a supply, we might have gone as far as Moresby Island; but the object of our voyage was accomplished, which was chiefly to find, if possible, during the calm season, anchorages along the coast into which we might run in heavy weather, and without steam, if thought desirable, after we have established our mission along the coast, and to look out for suitable places for the location of native pioneer missionaries. We are happy in the successful completion of a very interesting voyage. We think that all along the coast friendly relations might be easily established and maintained with the people, and it is our intention to commence, as early as practicable, a mission in China Straits to work eastward, and meet the one already established at Port Moresby. The eastern end of the peninsula, with the islands in the vicinity, including the D'Entrecasteaux group, will form a much finer field for missionary operations than the gulf, with its dangerous navigation, deadly fever, and savage cannibal inhabitants. Our voyage has also been one of important discovery. We have found two rivers, two splendid harbours, a safe, snug, and convenient cove, several islands, and plenty of good anchorages all along the coast. We have found the natives numerous and friendly, looking healthy, and apparently in the midst of plenty of food. They brought off to us some flax, in small quantities, of a superior quality, which might become an article of commerce. With that exception, we did not see anything of commercial value. The country may be rich, and probably is, in mineral wealth; but it has yet to be found. At present, it is a fine field for missionaries, naturalists, and explorers, who will best prepare the way for settlers.

Our return voyage to Port Moresby was accomplished in a few days. We ran back, under sail most of the way, outside the barrier reef, calling at Isabel Cove and Hood Lagoon (Kerepunu), arriving at Port Moresby about 8 p.m. on Saturday, April 22, where we found all well. On the following Monday we held our committee meeting, and arranged the business of the mission, and on Tuesday went to Lealea for a cargo of sticks and poles for fencing, and a house to be erected for the reception of the teachers expected by the L. W. in September. On Saturday, the 29th, we left Port Moresby for Cape York, calling at Yule Island for wood fuel. Here we found Dr. James considerably reduced by fever, and anxious to go to Cape York to recruit his health. He intends returning in the Ellengowan next month to continue his collecting in the vicinity of Yule Island. From Yule Island we had a pleasant passage to Cape York, where we arrived on the 6th of May, having called at Darnley and York Islands. We were delighted and thankful to find all well at Somerset.

Those who take special interest in the movements of our little steamer Ellengowan will be pleased to learn that she has served us admirably well, exceeding our highest expectations. For two years we have had her constantly employed; burning chiefly wood, she has enabled us to open up our mission-field, which we could not have done without steam. Now that we have surveyed the field, we can plan the attack. The directors of our society will have full information placed before them, and it is for them to decide our plan of operations. It is quite clear that the sooner we commence a mission in China Straits the better; the number of the people, and the character of the country, point in that direction. Thence there is a clear course and a fair wind to and from Townsville, where we might go for letters and supplies, and a steamer would no longer be a necessary kind of vessel for the mission, although steam would still be desirable in some form or other. The directors, however, will give this matter their careful consideration, and decide upon our future movements.

S. MCFARLANE.

\*\* We have followed Mr. McFarlane in spelling the name of his vessel, although it has in this country been usually spelt as in Sir W. Scott's novel.

#### THE ALBERT NYANZA.

We are indebted to Sir Rutherford Alcock, President of the Royal Geographical Society, for the following communication recently received direct from Signor Gessi:—

To the President of the Royal Geographical Society of London.

Kerri, May 5, 1876.

Knowing the interest which the English people generally take in Central African Exploration, I am induced to lay before the Royal Geographical Society an account of the voyage I have just made round Albert Nyanza. His Excellency Col. Gordon, Governor-General of Equatorial Africa, kindly entrusted this mission to me, and placed at my disposition two iron boats constructed by Messrs. Samuda Brothers, together with all that was necessary to the accomplishment of my mission.

I had rigged the two boats as cutters, and manned them with eighteen sailors and twelve soldiers. I left Duffi on the 7th of March, 1876, and arrived at the mouth of the lake on the 18th of the same month; our slow progress being attributable to the contrary winds, the incessant rains, and the current. My mission was to explore the part of the river between Duffi and the lake, to visit Magungo, and to go round the lake. Before proceeding to describe my voyage on the lake, it will be useful to give some details regarding the part of the Nile in question, which had never previously been explored.

From Duffi to the lake is 164 miles, and throughout the whole distance the river is navigable, deep, and broad; in certain places exceeding 700 yards. At two-thirds the distance from Duffi there is a large branch which runs in a N.N.W. direction, and probably flows towards Makraka, in the country of the Niam Niam. The country is very rich; the natives are clothed in the skins of antelopes or goats; and the products of the soil are varied, consisting of millet, the wheat of the country, sesame, honey, tobacco, bananas, beans, &c. Cattle are abundant, and comfort and plenty appear to reign among the people.

We arrived at the entrance to the lake at the time of the equinox, and the stormy weather compelled us to wait. On the 20th of March, allured by the promise of a fine day, I started to traverse the north-eastern corner in the direction of Magungo; but, when we were about two-thirds across, a strong land breeze suddenly sprung up, and prevented us from reaching the coast. All our efforts were in vain; the wind increased in violence, and we had to run before it, under double-reefed sails, trying all we could to keep the shores in view and discover some convenient anchoring-place. We saw a sandy beach which might have answered our

purpose; but it was occupied by a party of disbanded soldiers of Kaba Rega, who had come with the intention of attacking us. Their threatening attitude obliged us to continue our course; but the natives kept pace with us along the beach, hoping that sooner or later our vessels would be driven ashore. After much difficulty, we managed to escape from these troublesome neighbours, and anchored in a harbour having the form of a horse-shoe. The foul weather continued during the night, and at midnight the wind became so strong that one of our boats dragged its anchor, the bottom being of loose sand, and ended by being driven ashore at about three in the morning, and becoming filled with water and sand. The greater part of our provisions were thus destroyed, as well as our instruments. Our position became difficult, for we were still in the neighbourhood of the hostile troops. With the materials that the water had cast on the beach, we constructed a small barricade, with only one weak point to be afraid of. Two Dutch pieces, No. 2, loaded with grapeshot, were placed in position, and we then waited for the termination of the storm in order to commence repairing damages. Towards morning the wind calmed down, and with it the heavy sea subsided. Nailing a sail round the boat, we commenced to bale out the water and sand, and, assisted by both boats' crews and the soldiers, we succeeded in raising the vessel and resuming our voyage in the direction of Magungo. On the 30th of March we reached our destination; but the hostility of the natives compelled me to proceed up the Victoria Nile in search of some village belonging to Aduina's government. Near Murchison Falls I found a chief subject to the (Egyptian) government, who undertook to carry my message to Aduina, where the commander of our troops would be found. Ten days afterwards the troops arrived, and I gave them their orders. On the 12th of April I was again en route.

#### Extracts from my Journal.

April 12.—At 4 a.m. we arrived near the first islets, which lie 5 to 7 miles distant from the shore: they are sand banks on which there is some vegetation, and they afford good shelter to vessels against all winds. At the time when I reached them, they were full of natives who had resorted here to escape the pursuit of the troops.

April 13.—Continued our route as far as the last of the islets. The mainland of the lake is low, the shores sandy, and the interior rich in vegetation and timber. We passed a cataract, then a second, and after that a third. There was a village, and I was able to obtain of the inhabitants the following information:—The first cataract is called Huima; the second, Wabambia; and the third, Nanza. They proceed from a large river, which is never dry, and which is called Tisa. I have no doubt this is the river Kaigiri of Sir Samuel Baker. The natives declare that, although they have been very far into the interior of Uganda for ivory, they have never reached the source of this river.

April 15 and 16.—Continued our course, and at 8 p.m. experienced a strong wind from the east, which increased in violence towards 10 p.m. We reefed sail, and about 2 a.m. secured our boats in a snug harbour, which I have named Port Schubra. It contained many villages, and I am certain that it is the Vacovia of Sir S. Baker; but the name has disappeared, other tribes having driven out the former occupants. This port is 250 yards wide and 600 or 700 in length. The shores of the mainland form cliffs descending to the water.

April 17.—I remained all day in this port, baling the water from our boats, and drying our linen. We had been for thirty-six hours exposed to incessant rain.

April 18.—Resumed our voyage. The wind was favourable. After a course of some forty miles, I noticed in the distance islands and vegetation. The water had changed its colour and become whitish; from the mast-head it had a reddish hue, and, on casting the lead, the depth proved to be only twelve feet, with muddy bottom.

I have no longer any doubt that we are near a river. After continuing ten miles further, we entered the river, and, ascending it seven miles, were stopped by the growth of papyrus and other aquatic vegetation. From the heights a large waterfall leaped down, much grander than the three we had already passed. The river came to an end in this *cul de sac*. The natives had fled from the village, which we found close at hand; nevertheless, I was unwilling to quit the place without trying every means of obtaining accurate information. After we had been waiting some hours, the sailors called me to look at a hippopotamus which was just emerging from the water to enter the thickets. A shot from one of Reilly's rifles, No. 8, brought it down, the ball having pierced its forehead, and effectually stopped it from taking another step.

Three of the natives slowly approached us, although the report of our gun had created some alarm at the commencement. I told them they might help themselves to some of the hippopotamus meat. They began with a will, and cut slices of the meat with their lances; others followed them, and, in a short time, more than fifty of them had reduced the animal to a skeleton. After giving them *sukuk*, and gained their confidence to some degree, I was able to obtain the following information, viz., that the waterfall came from waters which accumulate in the mountains and form a river during the season of the rains, but dry up, together with the river, in the dry season.

They asked me where I was going, and, having told them I was going to the end of the lake, they replied, "You are already at the end of the lake: you cannot get beyond the ambatch, for the water is only so deep," showing me the height of their knees. I then told them I wanted to see the river that there was at the end of the lake. They assured me there was no river at the end of the lake; and when I retorted that there must, at any rate, be a waterfall, they said there was not,—there was no river or fall, yonder or elsewhere, at the end of the lake, except the one before us. A storm arose, and we returned on board just in time to get up the anchor and run clear of a floating island, which came towards us with incredible velocity. This country is called Quando, and the inhabitants are suspected of cannibalism.

April 19.—We cleared out of the river, and endeavoured to force a passage through the ambatch, but all to no purpose, the ambatch-growth being very dense, and the water, as the natives had told me, very shallow. We continued, in this way, to navigate along the ambatch, the boat's keel touching the bottom from time to time. The water everywhere had a black colour, owing to the forests of ambatch, and it was undrinkable; there was no current whatever, and the bottom was sandy. Keeping thus to the border of the ambatch-fields, we crossed the lake from east to west, a distance of forty miles, without finding any passage. From the mast of the boat I observed that the forest of ambatch extended very far, and that beyond it there succeeded a field or valley of herbs and vegetation which reaches to the foot of the mountains.

We now found ourselves on the opposite shores, and wished to obtain information at a village which lay before us. But the inhabitants carried off their property; the Nogaras called together their warriors, and made hostile demonstrations. I waited until they had finished their military evolutions, hoping that some one would then approach; but they were very hostile, and we could not get near them with our boats. It was now dark, and we retired a little from the shore.

April 20.—The next day I again approached the shore, but saw none of the natives. The sound of their drum had not ceased all the night. I sent a man up the mast to see if no one was coming to meet us. The man reported that they were close at hand, concealed by hundreds in the bushes. It was an ambushade. Half an hour afterwards, five natives came to tell us that the chief was waiting for us; that he had prepared

meat and merissa; and that we were all to land. I thanked them, saying we had no desire to land, but only wanted them to show us the way to the end of the lake. Their reply to all our speeches was, "Come, come to the chief." I left the place, and, after an hour's sailing, reached another large village. Although the inhabitants here also fled to the hills with their household goods, they showed no hostility, and some of them came so near that our interpreter was able to make himself heard. I asked them to send the chief to speak with me. In the course of half an hour an old man of some sixty years came and sat down on the beach; and, having made him a liberal present of glass beads and copper wire, I put the following questions to him:—

Q. "I want to reach the end of the lake; please show me a place where I can find a passage."—A. "You cannot get beyond the ambatch; there is no water."—Q. "How much water is there as far as you can reach among the ambatch?" He showed me his pipe, to indicate the depth—about fifteen inches.—Q. "There is a river entering at the end of the lake, which I wish to see."—A. "There is not any river at the end, nor anywhere else in this neighbourhood; but there is one yonder," showing us the opposite shore, which we had recently left.—Q. "But there is certainly a waterfall."—A. "No, there is no waterfall; but, if you go further on, you will meet with three falls."—Q. "Where do these three falls come from?"—A. "From a river formed by the waters of the rains."—Q. "Is the water permanent?"—A. "No; when the Harif ceases, the river and falls cease also."—Q. "What is the name of this river?"—A. "I have never heard that it has a name."—Q. "What is there at the end of the lake, where the ambatch terminates?"—A. "Sand and bushes. The water ends in the middle of the ambatch; there is very little water there."—Q. "Do the waters remain here always at the same level, or do they rise during the heavy rains?"—A. "They remain almost always the same; if they rise, it is very little or none at all."

All my efforts were without result, and the last information I received agreed perfectly with what I had been told on the eastern side. The stagnant and blackish water, the sandy bottom, the total absence of current, the shallow depth, all proved that there was no river at the end of the lake. From Vacovia to the end of the lake, and also on the western side, the mountains descend vertically to the water, and are destitute of large timber, being clothed with bushes only. I can say nothing about the interior, as I was not able to undertake a land journey with so small an escort, nor could I leave the boats without protection. Nothing further being practicable, I prepared for our return, and we directed our bows towards the north.

Favoured by the wind, we passed the three falls which the old chief had told us of. During the night the wind increased in violence, and at midnight it blew a hurricane. At 3 A.M. our position became critical. Violent gusts of wind succeeded each other from different quarters all round the compass; and the waves surging tumultuously on all sides, we expected every moment to founder. We lightened the fore part by removing every article, even the anchor and cable, and all the men were employed in baling out the water. It was a night of agony. There was not a single harbour or sheltering-place all along the coast, and we were driven forty miles out of our course. At last the wind became more favourable, and towards five o'clock in the evening we came in sight of M'Caroly.

I did not notice any currents during my voyage, except that with strong S.W. winds the water drifted towards the N.E., and with N.E. winds towards the S.W. I remarked that there was a line on the face of the rocks about four inches above the present water level; but I am not able to say if this line marks the limit of highest water in the lake, the natives having on all sides assured me that the waters neither rose nor fell.

In conclusion, I may remark that those only who visit Albert Nyanza during the rainy season can form any idea of the immense amount of the rain-

fall in this region. Any further information that you may require I shall be happy to supply.

I have, &c., ROMOLO GESSI,  
Attaché to the General Staff of  
Gordon Pacha.

Length of the lake, 141 miles; greatest width, 60 miles.

#### THE WATT INSTITUTION.

I THINK it is hardly fair to the "Watt Institution and School of Arts" of Edinburgh to credit the school and its arrangements with having tended to cause the death of Mr. A. S. Melville, the Lecturer on Botany and Geology in the Institution. The remarks in your "Science Gossip" make it appear that Mr. Melville's lamented decease was indirectly induced by the inadequate remuneration which the arrangements of the school permit the lecturers to receive. That in many cases the honorarium of a lecturer is lamentably deficient, is an undoubted fact; but this fact must be taken in connexion with certain other and modifying circumstances. Thus, firstly, Mr. Melville, on becoming a candidate for his lectureship (which, by the way, appeared to be an appointment much desired, judging from the number and status of the candidates who appeared in the field), was fully aware that his remuneration would consist solely of the class-fees. Then, secondly, the lecturers at this Institution, which is, in fact, the "Working Men's College" of Edinburgh, fully recognize the fact that their services must be given in most cases irrespective of adequate remuneration, and as a gratuitous contribution to the advancement of higher and technical education among the working-classes of the city. Any man who accepts an appointment in the Edinburgh School of Arts, therefore, knows very well that he must be prepared to sacrifice both time and labour; and it speaks well, I think, for the interest taken in the furtherance of scientific education here, that lecturers are found willing to devote a certain amount of their energy to raising the educational standard of the masses. I may assure your readers that, if it be true that the Botanical Lectureship has proved such a trying appointment as your correspondent makes it appear to have been, none of the other lecturers have found cause to complain; and several gentlemen have for many years successfully conducted much larger classes than have met for instruction in Botany and Geology. It is hardly fair, I think, to raise the question of research and endowment in connexion with the appointment under discussion. The lectureships are avowedly teaching-appointments pure and simple, and make no pretensions of affording opportunity for research. Of Mr. Melville, from personal acquaintance, I can speak very highly. I believe his work in the School of Arts was faithfully discharged; but it must also be remembered, and your correspondent should have known of the fact, that Mr. Melville had many other and far more onerous duties to perform than his bi-weekly lectures on Botany, &c., in the Watt Institution. No one can lament more deeply than I do Mr. Melville's premature decease; but in the interest of the Watt Institution, and as one of Mr. Melville's colleagues, I feel compelled to protest against the work of his lectureship being accredited with the production of his illness and demise.

ANDREW WILSON, Ph.D.

\* \* We have also received a letter from the Secretary of the Institution, but too late to print it. Dr. Wilson seems to us in effect to confirm our statement. Mr. Melville got the magnificent salary of some 30*l.* per session, expenses not included. Besides the two lectures a week of which Dr. Wilson speaks, he was expected to take charge of field excursions, hold examinations, &c.; and, in order to procure a livelihood, he had to take a large amount of work in addition to his official labours. After three months of this sort of thing, he dies of inflammation of the brain, brought on by excessive toil, and Dr. Wilson tells us his inadequate pay had nothing to do with it!



MEETING FOR THE ENSUING WEEK.  
Thursday.—Botanic, 1.—Anniversary.

### Science Gossip.

A NEW and cheaper edition of Mr. Hilton's Lectures on the Therapeutic Influence of Rest and the Diagnostic Value of Pain, which have been for some time out of print, is in the press, and will be published shortly. The name of Mr. W. H. A. Jacobson, F.R.C.S., Assistant-Surgeon to Guy's Hospital, will appear on the title-page as editor.

THE season of scientific congresses is fast approaching, and many of the Continental Societies are preparing for their annual gatherings. From the 9th to the 11th of August, the German Anthropological Society will hold its seventh general meeting at Jena, under Dr. Klopffisch. Immediately after the breaking up of this gathering, the German Geological Society will hold its annual meeting under Dr. Schmid, and will remain in session at Jena until August 15th. On the 19th of August, the fifth annual meeting of the French Association for the Advancement of Science will be opened at Clermont-Ferrand, under Dr. Broca. The new meteorological observatory on the summit of the Puy-de-Dôme will be formally opened in the course of this meeting. Then, from the 4th to the 11th of September, the International Congress of Anthropology will hold its eighth meeting at Budapest. It should be mentioned that, by the rules of this Congress, the proceedings are now always conducted in French. The first Congress of the Federation of Scientific Societies in Belgium was opened on Sunday, July 16, at Brussels. The State is to be petitioned to allow scientific reports and scientific objects to be sent free by post, and to open museums and free libraries on week-day evenings and Sundays.

MR. G. F. ARMSTRONG, of Montreal, has been elected to the new chair of Civil and Mechanical Engineering in the Yorkshire College of Science at Leeds.

IN the forthcoming number of Petermann's *Mittheilungen* will be published a map of European Turkey, showing the political divisions and the distribution of the Turks. The same number will contain a map of Nordenfjöld's voyage to the Yenisei and a paper by Dr. Rohlf, in which that experienced traveller successfully opposes the Utopian views of Largeau and others with respect to the existence of an extensive commerce in the Sahara and the friendly disposition of the Tuareg.

THE Italian expedition to Shoa, under the Marchese Antinori, has met with considerable obstacles in consequence of the unfriendly conduct of the Khedive and the rapacity of his officers at Zeila. The Marchese has now left that town for the interior, but the vexatious delays to which he was forced to submit will hardly enable him now to reach the Hawash before that river becomes impassable. The treatment extended to the Italian explorers comes, however, not quite unexpectedly, for certain Egyptian officials throw all kinds of obstacles in the way of Europeans desirous of exploring the countries subject to the Khedive, or of making them a starting-point for penetrating into the unknown interior of Africa.

PROF. NORDENFJÖLD left Tromsø on July 23, on board the Ymer, for the Yenisei.

THE last Bulletin of the Geological and Geographical Survey of the Western Territories contains a contoured map of the United States, and some pictorial sections which illustrate the geological structure, and exhibit the scenery of the country about the head-waters of the Missouri and Yellowstone Rivers. The sections are described by Dr. Hayden, the Director of the Survey.

THE Yorkshire College of Science has accepted Mr. G. Salt's offer of 150*l.* a year for three years, as a temporary provision for a Professorship of Biology, with the attached stipulation that Mr. L. C. Miall, the Secretary of the Leeds Philosophical Society, be appointed the Professor.

### FINE ARTS

BLACK and WHITE EXHIBITION, Dudley Gallery, Egyptian Hall, Piccadilly; consisting of Drawings, Etchings, Engravings, and a series of Imprints, Materials, Blocks, Plates, &c. to illustrate the processes of Line and Wood Engraving and Etching. Open from Ten till Six.—Admission, 1*s.*; Catalogue, 6*d.*

ROBERT F. McNAIR, Secretary.

DON'TS TWO GREAT WORKS, 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING THE TEMPLE' (the latter just completed), each 31 by 23 feet, with 'Dream of Pilate's Wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' 'House of Calaphan,' &c., at the DORE GALLERY, 25, New Bond Street. Daily, Ten to Six.—1*s.*

### THE NATIONAL GALLERY.

As it is probable the National Gallery will be opened to the public on Monday next, a week sooner than was lately proposed, we supply notes on the new pictures, especially those of the Wynn Ellis Gift, which are placed together in the old East Room of the Royal Academy Exhibition, a room, by the way, which, when compared with the magnificent new halls we described at length (*Athen.*, No. 2538), and of which we have more recently given a plan (No. 2540), seems poor indeed, and must before long be decorated.

Previously to dealing with the Wynn Ellis Gift it will be desirable to describe four newly purchased pictures, which have been, within the last few days, added to the National Collection from a private gallery at Brescia. They are fine examples of the noble school of late Venetian portraiture. Three are by Moroni, one is by "Il Moretto." Before these last proofs of the energy and good fortune of the Director of the National Gallery were received, we possessed two portraits by the former painter, one being the famous 'Tailor,' with shears in hand, bought from the Grimani Palace, Venice; the other the 'Portrait of a Lawyer,' bought, more than ten years ago, at the Pourtales Sale. We possessed likewise two pictures by "Il Moretto," or A. Bonvicino of Brescia, one of which represents Count S. M. Cesareco seated; the other is styled 'St. Bernardino, of Siena, with other Saints,' and was bought at Lord Northwick's Sale in 1859. The picture by the latter artist now acquired is more interesting than either of the two by him which preceded it on the walls of the National Gallery; it strongly resembles Count Cesareco's portrait in sentiment and mode of treatment, and shows the able painter to be something of a mannerist. It is a whole length, life size, standing figure of a gentleman in a costume commonly associated in our minds with the noble classes in Italy of the period of Francis the First, the colours black and marone, a cap of red and yellow, decorated in front with an *enseigne*: it is dated "M.D.XXVl."

The three pictures by Moroni are as follows:—A *Lady Seated in an Arm-chair*. A blonde woman, of about twenty-five years of age, with hair of bright gold tightly bound about her head, seated, a life size figure, full length, in a chair; a fan, or purse of light yellow colour is in one hand, lying in her lap, the other hand being on the arm of the chair. The pose is slightly formal, as if the lady, a somewhat timid and diffident one, sat for her portrait, not stiffly, but nervously, and with unusual primness. She looks a little to our left, sedately, and rather anxiously, for there is some slight trouble in her small brown eyes, that go sideways to the front, under fair and high-arched brows; her lips are pulpy and tremulous; her chin is slightly underhung; her cheeks are full and ruddy. She wears an amber satin robe, under a deep rose-red garment of the same material, both making stiff, plump, and abundant drapery about her lower limbs, fitting her figure rather closely. The red dress rises in a stiff collar almost to her ears, and is set open to display the first rising of her bust; the background is a grey wall. The light is from the front, the figure nearly in full front view, the face about three-quarters to our right; the eyes are to the front. Technically speaking, the handling is very solid and sound; the carnations are deep, strong, and rosy. There are many elements in this work which recall Antonio Moro, as a glance

at the portrait of Jeanne D'Arche, now in the adjoining Vestibule, will show. The next Moroni is the *Portrait of the Canonico Ludovico di Fersi*, a three-quarters length, life-sized figure of that worthy, standing, in a black dress and cornered cap, holding in his left hand a letter addressed to himself, a well fed, if not fat and ruddy man of about thirty, with a full chestnut-coloured beard and lighter tinted, well-kept moustaches adorning his full-blooded cheeks. An extremely solid picture, of admirable characterization, wonderful as a felicitous display of brush power. The face is in three-quarters view to our right; the light is from the same direction. All parts are superbly modelled. We commend the drawing of the eyelids as they are dropped over the full eyes with true ecclesiastical demureness. The third Moroni may be called *Portrait of a Warrior*; it is full length, and of life size; a standing figure dressed in black hose, breeches, and aleeves; on the head is a black cap, bearing black and white feathers; a short hauberk of bright mail, such as was worn under plate armour, covers the torso of the gentleman. Over the shining mail is a dark buff vest, bound and tied with black ribbons. He turns to our right nearly in three-quarters view; the face is the same; his sword is at his side; one thumb is stuck in the brown vest; the eyes are to the front, and look down; the light is from the front: he leans his left arm on a helmet, which stands on a marble shelf, and is decorated with tall black and white plumes, laced with gold thread. On the ground lie a gauntlet, body armour, leg and arm pieces of plate, as if they had just now been removed from the form of this somewhat lean, war-worn, sad, and troubled man; his left foot is supported by a long black cord; this, fixed to a strap above the knee, tells of an injury which has disabled the limb. In execution, this work is even finer, more brilliant and delicate than the portrait of the lady, and it is remarkable for vitality. A broad, silvery light pervades it, and the whole is, in itself, luminous. We cannot give the numbers of these capital pictures, but the visitor will have no difficulty in finding them in the North Gallery, near Del Piombo's 'Raising of Lazarus.' A capital portrait by Frank Hals will soon be added to the Gallery.

We have already dwelt upon the general position, character, and history of the Wynn Ellis Gift, but, as no Catalogue of the National Gallery describing them is likely to be published for many months to come, we propose to mention a considerable part of the entire collection, so as to supply all the visitor may need for the time being; giving the artists' names, the numbers, and titles of all the interesting pictures. For the convenience of readers and visitors we refer to the works as they hang, beginning from our right while facing that door of the East Room by which we enter from the old portion of the building. In this position we encounter first W. Van de Velde's small *Shipping, vessels saluting* (No. 978), which is a tolerable picture, from Mr. Solly's collection; mentioned here chiefly in order to compare it with many better works by Vander Cappelle, an artist hitherto represented in the National Gallery only by a very small work, 'Coast Scene' (865), from the Peel Collection, but now proved to be a charming sea-painter. The Van de Velde is, even for this artist, a little hard, formal, and opaque.—We next meet with a capital cabinet landscape by A. Van de Velde, Wynant's worthy pupil, and a better artist than his own brother William, the marine painter. This new example is *Bay Horse, Cow, Sheep, and Goat* (980), a rich and luminous picture, of fine deep tone and good colour, especially in the sky and the horse, and in the landscape a vista near our right.—A most striking, if not a very agreeable, work next presents itself, being the thoroughly characteristic, forceful, brilliant, and ugly *Money Changers* (944) of Quintin Matsys, a repetition, with very considerable variations, of a subject represented by a famous picture at Windsor, and of which there are numerous versions. It is an interior; two men, wearing those horned

head-dresses which have astonished mankind since their day, sit at a table on which lies a pile of gold and silver coins. One of the men is lean, deeply wrinkled, close shaved, astute-looking, and old; he writes sedately but rapidly in a ledger, and his lips are set together, his nostrils slightly compressed; every crease, turn, and hollow of his skin has been modelled with amazing care and delicacy, in a flat, somewhat reddish, or rather rosy, carnation tint, defective in greys, yellowish and ivory-like. He wears a red head-dress, and a puce coat; both garments are finished, as the face and hands are finished, i.e., to the highest pitch, and with great luminosity, searching studies, hardness and brilliancy of merely local colour. The companion of this old gentleman is considerably his junior; he wears a deep green head-dress, and a red robe trimmed with brown fur. His attitude and expression are, to us at least, simply inexplicable, so strained, unnatural, and outrageously quaint is it, nor is the expression of his face clearer; both attitude and expression are hideously contorted; the fingers, like the features, are strangely wrung and twisted, the former seem to clutch, in a lunatic's fashion, at, or rather towards, the money on the table. Behind, on the top of a cabinet, are a candlestick, extinguished candle, snuffers, folded documents, some with pendent seals, others showing inscriptions, a book, and boxes for deeds. The whole is intensely brilliant in lighting and local colour, but as devoid of every repose and graceful element as it is possible for it to be. From the contortions of the younger man to the indescribable, hideous head-dress of his companion, the very edges of which are "snipped" and scalloped in a wonderful manner, the whole work is, so to say, in an agony of unrest. The unpleasant qualities, and the travesty of fidelity, of this repulsive picture, occur in Mateys's 'Old Woman,' in Mr. Danby Seymour's possession, another example of a curious phase in the painter's practice. It exaggerates the change from his early, graceful, but somewhat conventional style, such as we saw illustrated not long since in Lord Scarsdale's collection at Kedleston Hall. Intermediate, and distinctly marking Mateys's then newly-gained love for absolute realism, is the fine 'Banquier et sa Femme' in the Louvre, which is dated 1518 (or 1519).

A capital little Metsu is worth noticing for its deep, rich, and powerful tone, which is clear without being black or hot, its good flesh painting, and the excellent illustration it affords of the painter's style. It is styled *The Drowsy Landlady* (970). A portly, somewhat frowsy, old woman, sleeping, is seated at the side of a table, on which stands her slate for drinking-scores. She holds a tobacco-pipe in her lap, and, overcome with heat, beer, or both, nods deeply, while a guest uncovers her unlovely bust with the end of his pipe; another guest looks on; a dog is in front of the group. The expression of the woman is first-rate, her flesh good.—Vander Cappelle's *Shipping*, with a barge and vessel saluting (960), shows the mouth of a river near a Dutch town; even if it be unusually black for the admirable master, the aerial effect of the distance is extremely fine and delicate in its silvery warmth; it is distinguished by low-flying cumuli of lustrous white, in a sky of pale vaporous blue.—Near this is a Berchem, unusually resembling a Both, styled *Mountain Landscape* (1004).—Likewise the delightful *Portrait of his Wife*, by G. Don, an oval, as is so often the case with his works, of the firmest, most crisp touching, not quite so golden as, but more solid than, the 'Painter's own Portrait' (192) here, to which this is a worthy companion.

In the corner of the room will be found *A Topper* (953), by D. Teniers, a small, single, whole-length figure of a Dutchman, standing with a merry expression, holding in one hand a beer jug, in the other an ale glass; he wears a grey coat and a red cap, and in the latter is stuck a cock's feather. We believe this work has been engraved: it is a capital minor example of the crisp, bright, finely lighted

and vivacious manner in designing, in which the painter excelled.—No. 1015 is by Van Os, the very late master in flower-painting, not previously represented in the Gallery; it is named *Fruit and Flowers and Birds*, and signed "J. Van Os fecit"; the objects stand in a basket on a table of yellow marble; it is a good, though not a large, example, and worthy of special attention for its softness, rich delicacy, and keeping.—A small Both, extremely good and sunny in its almost monochromatic golden tone, is near the last, styled *Outside Rome, on the Banks of the Tiber* (958), a vista of old walls and the river.

An interesting portion of a tempera picture, or, rather, part of a picture, which seems strangely out of place here, is attributed to F. Lippi, *Angel Adoring* (927): it is nearly the whole figure of an angel, with joined hands, in profile, the face marked by a most tender and devout expression, and, on the whole, it is a graceful and beautiful fragment.—Near this is a Patinir, *Madonna and Child, with a Nun kneeling before them* (945), an interesting little work, with less stiffness than commonly appears in the figures by this painter, but with all his heavy handling. The aerial perspective is unusually good, though it must be owned that the landscape is as black and opaque as in ordinary. Of course the landscape was taken from the romantic Ardennes. No. 715 in the Gallery is a similar example.—We now come to a capital Ruysdael, *Water Mill and Bleaching Ground* (989), a group of buildings under a hill-side, on the lofty flat summit of which latter is the bleaching field. It is unusually solid and rich, a capital composition. By the same artist is *View over a Flat Wooded Country* (990); a ruined castle, with a round bastion at one angle, stands on the bank of a river, where ducks are floating. Shepherds, with their sheep, are on our left; the other bank of the river, woods, a church, a windmill are near, and ample pastures extend in the middle and to the distance of the picture; and the centre of the view is characteristically illuminated by a pale gleam of sunlight, the rest of this work being in deep shadows cast by rain-laden clouds of somewhat excessive blackness and heaviness of touch; these drive before the wind, and give a pathetic quality to the landscape. The sky is of a deep cold blue.—Above the Ruysdael hangs a fine, warm, unusually soft and lightly painted P. de Koningh, *Landscape, View of the Scheldt* (974). The prospect is obtained from a lofty sandy dune in front, and extends beyond sparsely wooded slopes to the flat expanse where the pale green river winds in many reaches between dimly lighted spaces of verdure. The handling here is a little thin, but the lighting is full of tenderness and truth of effect; breadth of colour and delicately graded tones and tints occur throughout.

Close to the Ruysdael, on the same line, is a large picture, of extreme force and brightness, by Canaletto and Tiepolo, *Scuola di San Rocco, Venice—Procession of the Maundy Thursday* (937), the Doge going, in solemn procession, past the unfinished Scuola, which, like its neighbouring edifices, is decorated with festoons of flowers, pictures, and other ornaments. The Doge passes under a temporary canopy, supported on poles, in the sunlight. He is preceded and followed by numerous officers; many spectators fill the piazza—men, women, natives, and foreigners. Tiepolo's figures are dashed in with force, and designed with spirit; the architecture by Canaletto displays all his qualities.—A first-rate Hobbema hangs next—*Wooded Landscape, with Cottages* (995), a sandy place. Dark trees, beeches and silvery birches, in irregular groups and singly, cross the view; under their foliage, we see more of the waste, cottages in lucid shades, a rough road, figures; a thoroughly characteristic picture, like a hundred more by this artist.—A little work by Jan Fyt fairly represents a capital painter, not previously known in Trafalgar Square, being *Dead Birds* (1003), and displays the peculiar soft and delicate, yet firm and bright, manner of the artist.—No. 1009 is by P. Potter, *An Old Grey Hunter*.—Here is a very good Wynants, *Sandbank and Bathers* (993), a

small river, with a greyish-yellow sandy shore of some elevation, a distance of low green meadows and hills, all seen in hot, soft sunlight air, a first-rate instance of its kind, broad, finely drawn, and delicate in touch and style, but not so remarkable as other examples yet to be mentioned and by the same hand.

A small *Man's Portrait* (946), by Mabuse, will attract the attention of artists in an unusual degree, owing to its crisp, firm, and learned handling; its hot, rather deep, shadows; its pale, but not wan, carnations in the light; its delicate, finished pencilling; and its lively characterization. He wears a black coat, trimmed with fox fur, a vest of the same, and a black cap, turned up in front. He has a puce-coloured robe, with deep brown sleeves, and carries gloves in his left hand; he is about forty-five years of age; the face is in three-quarters view to our left, the dark eyes are turned to the front. It is probably a fine instance of the best period of Mabuse's naturalistic style, quite Flemish in character, without any Gothicism, much less distinctly marked with purple in the flesh than the admirable portraits in the Louvre are, and it is somewhat more heavy in handling than they are; the solidity even greater, and a more developed mode of execution appears throughout.—*The Village Fête* (952) is a well-known repetition of a work by D. Teniers, belonging to the Duke of Bedford, and is not quite so clear and bright as that admirable example: numerous figures are assembled on the grass of a small hill, and the pasture at its foot; cooks are attending to the contents of four brass cauldrons, which stand over wood fires on our left; beer-barrels are ranged in a row; children appear with toy flags. The design is admirable, a careful and well-balanced composition, and is as rich in incidents as a Teniers should be.—*A Portrait of a Lady* (1011), with the attributes of St. Agnes, by Gonzales Coques, shows a manner more closely resembling that of Lely than that of Van Dyck, although the latter usually followed the works of this artist. It is tenderly painted, silvery, bright, soft, and very fine in lighting, without extreme definition. It is executed on a plate of solid silver, probably used by way of expressing the devotion of the owner to the lady, who is no great beauty.—No. 1012 is a capital *Man's Portrait*, by Dobson.

An unusually animated *Battle Scene* (978), cavalry skirmishing, is a good illustration of P. Wouverman's powers as regards design and technique.—*Gothic and Classic Buildings* (992), by Van der Heyde, is interesting, bright and good in its way, most carefully and solidly finished, and quite equal to the picture by the same artist (866) acquired with the Peel Collection.—A much better work is I. Van Ostade's *Frost Scene* (963), the banks of a frozen river, a cabaret on our right, at the door of which a sledge has halted; a finely lighted picture, in the artist's better style.—Admirers of Greuze may take delight in *Head of a Girl* (1019), and *Girl with an Apple* (1020), tolerable, but not first-rate, specimens of their order.—Three interesting and large pictures, by Teniers the elder, give valuable information about his mode of painting at several periods, and show what a capital artist he was. The first is styled *The Conversation* (950), three men talking in front of a cottage, a village in the mid-distance; a rich, silvery, and sunny picture, of considerable value; the second example is even more strongly characteristic of Teniers than the first, but it is not so good a picture—it is called *A Rocky Landscape, with Figures* (949), and shows a road ascending yellow sandstone cliffs towards a fortified town. The warm sandstone which so often appears in this artist's pictures is prominent here, and distinguishes the painting among its neighbours; this element is due to the country Teniers the elder affected, but he often painted it better than in this case. The work is not so glowing or so fine in the shadows as it might be, for the shadows here are hot and crude, and, especially in the middle distance, heavy and dull; they are not well suited to the chiaroscuro. Indeed the picture can hardly be said to exhibit chiaroscuro. The sky is greyer, with more of the



pearly coolness, and less excess of definition, than usual. The gipsies Old Teniers affected are in force here. In a lower and greyer key, with less artifice altogether, one sees a considerable likeness between this work and many of the less showy productions of W. Müller. The third picture shows men *Playing at Bowls* (951) before the "Half Moon" ale-house. It is a thinnish, poor, and somewhat "scamped" example, as far as regards handling and solidity of touch, and it suffers much if one stands close to it. Further off, however, the artist's intention is distinct, and the fine lighting, the pure chilly greys, the effect of rainy sunlight, and flying cloud shadows, on a distant landscape, claim our admiration, and the silvery quality of the whole charms us, although it must be admitted that there is not a little crudity in the colouring.

By Wynants we next encounter *Landscape and Hilly Country* (971), with a very beautiful sky, and *Landscape, a Dead Tree* (972), the tree being a masterpiece in its way.—Near these is a *Man's Portrait* (947), formerly attributed to Holbein, now without a painter's name, and really a good example of a style of which Holbein was the best professor.—*The Grimani Palace, Venice*, (941) is a warm, unusually deep toned Canaletti.—A charming Vander Cappelle, *River Scene, with Sailing Boats* (964); grey-sailed vessels, without shifting their respective positions, drift on a calm sea of the tenderest tone and most delicate pearly tint; a shining surface, that is lit all over, without a stain or a ripple, and yet so exquisitely graded in the light and reflections it displays, that we feel, rather than see, it heaves, however slowly, and in however tardy motions. Above, vast masses of pale greyish-white clouds, instinct with light, and yet unmarked by positive shadows, rear themselves in the opalescent, or rather pearl-like air, and stand as they may have stood for days past. We see a little boat cross the front, and seem to hear the rowers' voices as they go. This is one of Vander Cappelle's very best pictures—a true gem.—*An Old Oak* (988), by Ruysdael, is rich, deep in tone and colour, most luminous and strong. A rough sandy road, one of those which were so dear to Hobbema, curves to our left, and passes under the branches of the tree.—*The Ducal Palace at Venice* (940), an angle view, with the canal in a vista, is a good ordinary Canaletti.

We now meet with a noble group of Dutch landscapes, by Cuypp and Both. By the former is *Cattle and Figures, Dort* (962), a picture of high repute, and one well worthy of its fame. It is a work of the master's second period, as will appear in the description of its technical qualities. Three cattle are recumbent in the foreground, one more stands near them; close to these are a shepherd and his dog. The foreground is in half shadow, not deep, but clear and distinct. The distant portions of the view are in a haze of golden lighted vapour, such as Cuypp so often painted. It softens, while it does not hide, the huge towers of the church, and the masses of buildings forming the town, and its many mills; over all is a tenderly tinted sky of great beauty and refinement, almost opalescent in character, and perfectly truthful. The tints of the clouds, especially of their shaded sides, are lovely.—Near this is Both's *Landscape, Cattle, and Figures* (957), a road by the side of still water, where a white cow is about to drink; a goat is near the cow. The effect is that of a brilliant and clear atmosphere at evening.—Another large Cuypp hangs close to the above, *Landscape, with Windmills* (Dort?) (960). The composition is rather formal and awkward, an unusual defect in the artist, who generally composed admirably even the most commonplace elements of his subjects. Although exhibiting many fine parts, it is heavily painted, not fit to be compared with that which follows, the most remarkable of all Cuypp's works in the Wynn Ellis Gift. It is named *Cattle and Figures at Milking Time* (961). Four bay cows appear, three recline in a meadow, one more is standing; a stout milk-woman empties a pail into a brass jar, one of two which are before her on our

right; a boy and a dog are near the woman, looking on. Two men appear on a bank of earth, which—a frequent feature in Cuypp's designs—rises close to the other figures; the male figures are distinct against the glowing and clear sky. Dort is in the mid-distance, with the big church and other buildings as before, but from another point of view. The gold and pearl of a still, humid summer afternoon fill the atmosphere with the most serene calmness, with the broadest, the most restful suggestions. One of the loveliest elements of the work is the sky, charged with clouds of opalescent and purplish tints, seeming to have but little substance, and principally revealed by their white and shining edges. As with most of Cuypp's pictures of the category to which this one belongs, the foreground has suffered in the darkening, almost to blackness, or rather to coldness, of the shadow which covers this portion. One cannot conceive that the artist intended the crude contrasts of tone and tint which occur between the front and the distance.—Another admirable Vander Cappelle next attracts the visitor: it is styled *Calm, vessels saluting* (980); soft, exquisite, in keeping throughout, warm and clear, it is a veritable piece of ancient daylight, of the finest quality. By means of this and other acquisitions to the National Gallery, the reputation of Vander Cappelle will be established in England, where he has hitherto been little appreciated.—*Ships in a Storm* (981) is a good, strong, but blackish William Van de Velde; one vessel supplies a striking feature, as she bursts through a great wave, scattering it in foam as it curls before her bows.—Close to this is a *Classical Landscape* (1018), by Claude, an ordinary example.—Another Vander Cappelle will not be overlooked, it is *River Scene, and State Barge* (965), a little thin for the painter.

A small picture, ascribed, with correctness no doubt, to Pollajuolo, styled *Apollo and Daphne* (928), is one of those quaint, spirited designs which characterize the painter. The running god, in the costume of Pollajuolo's time and country, but with bare legs, carries the seemingly acquiescent nymph, and her arms are being rapidly changed to laurels. A rich, slight, deep-toned, vigorously coloured work of considerable interest.—Near this is an old, tolerably good copy of the Bridgewater Raphael, the *Virgin and Child*, which need not detain us.—No. 1001 is a beautiful *Flower Piece* by Van Huysum, rich, soft, solid, brilliant, carefully wrought, beautifully drawn, and finely lighted.—A *Flower Piece* (1002), by Walstappelle, shows flowers in a glass vase, a good, laboured, cold, and somewhat hard specimen of the skill of a painter not before represented in the Gallery.—The last picture we shall indicate is by no means the least interesting in the list of additions made by the munificence of Mr. Wynn Ellis. It is *His Own Portrait* (943), by Memling, a half-length figure in a pale crimson dress and high, round cap of the same colour; it is dated "1462," and admitting Memling to have been the painter, of which fact the internal evidence leaves hardly a doubt, is a comparatively early production, nearly coeval with Mr. Fuller Russell's well-known diptych (c. 1460), and executed long before the Duke of Devonshire's 'Donne Triptych,' which was in the Royal Academy lately (c. 1471). The artist appears in a room, standing near an open window; his hands are crossed in front of his body. The whole is beautifully painted in a clear, warm tone; the carnations, those of a study-worn man, are rather pale and yellowish, not pallid; the contours of the face and hands are thin and fine; the thin yellow hair escapes below the cap; the face is beardless; the features are delicately drawn; the expression is pathetic, but not at all sad.

In conclusion, it may be said that the hearty thanks of the public are due to Mr. E. M. Barry, the architect of the new and magnificent galleries, and also to Mr. Burton and Mr. Wornum, who have arranged the whole of the works, more than 1,000 in all, including the additions, in so admirable a manner that hardly an exception can be taken to the hanging. The result of the prodigious labour

attending this task will be enjoyed by all, but very few indeed can fairly estimate the taste, learning, and toil which have been devoted to it. The National Gallery is now the most splendid, as it is one of the richest and certainly the most select collections in the world.

### Fine-Art Gossip.

MR. J. H. ANDERSON has just presented to the Print Room, British Museum, a copy of "A CATALOGUE of Portraits, Fancy Pictures, Studies, and Sketches of the late Sir JOSHUA REYNOLDS; consisting of FAMILY PIECES, Whole and Half Lengths, and Three-quarter size PICTURES of some of the most distinguished Personages in the Kingdom; several STUDIES and Sketches for his Historical Pictures, and many celebrated FANCY SUBJECTS, displaying, in a superior light, the great excellencies of this Master in design, taste, and colouring. Which will be sold by Auction, By Mr. GREENWOOD, By Order of the Executors, At the GREAT ROOM, SAVILE-ROW, on THURSDAY, 14th April, and Two following Days, at 12 o'clock." The year was 1796. The first day's sale comprised seventy lots, by which one guesses how leisurely were the proceedings of auctioneers in those days, and included portraits of Lord Pulteney ("Pulteney's" only son), Miss Ray, Commodore Byron, Kitty Fisher, Sir W. Maynard, and others. The second day dispersed sixty-two lots, including copies and portraits of Lord Holland, C. J. Fox, Miss Pitt, Miss "Fanniani," C. Greville, Miss Jacobs, Reynolds's copies after Raphael and other artists, Omai and others. The third day saw sixty-seven lots sold, comprising portraits of Mrs. Robinson, Mrs. Musters, Mrs. Carnac, Lady Ilchester and Children; the subjects, 'Innocence,' 'Edwin,' 'Design,' 'Strawberry Girl,' 'Hope nursing Love.' This copy of the catalogue contains a few MS. notes.

An important sale of books, prints, and drawings of great value, being the collections of M. Didot, the famous connoisseur, will take place in Paris in the spring of next year, and comprise many rare treasures. Among the drawings are the originals, by Holbein, for the 'Dance of Death'; and among the prints is a choice copy of the woodcuts of Hans Lützelberger from these drawings.

THE Musée de Cluny has received a curious confessional, dating from the sixteenth century, and obtained in Florence. The same museum has purchased, for 22,000 francs, a chair of forged iron, of the same period, of fine execution, ceded to the museum by a monastery in Vaclause.

We have to thank Messrs. Thomas Agnew & Sons for an artist's proof of a plate, engraved by M. Rajon after Mr. Watts's portrait of the Rev. James Martineau, a picture for which we have already expressed the highest admiration. M. Rajon's skill as an engraver was never more happily proved than in this example. He has translated the chiaroscuro perfectly, and with it as much of the colour of his subject as is possible; the drawing of the features, and the modelling of the surface, the varying qualities of the skin as it encloses the bones, flesh, tendons, and cartilages, are exquisitely reproduced, with complete softness, unity, and breadth, including every detail in thoroughness and in the largest style. It is difficult to select one feature in preference to others as specially worthy of praise where it is not practicable to find fault with any of them; the lips and eyes, the more difficult elements of the face, are, however, those features in which M. Rajon has succeeded best. The intensely pathetic character of Mr. Watts's likeness, which involved the exercise of the higher powers of his art, is given here with unchallengeable good fortune, so that this portrait will be as welcome as a memorial as it is in respect to art. The picture is now in the University Hall, Gordon Square, having been placed there by the Testimonial Committee.

MESSRS. ORR & Co., Baker Street, send us a photo-lithographic copy, by Messrs. Whitman & Bass, Holborn, of the well-known wood-cut after

Albert Dürer, styled the "Rogendorff Arms." It is, although a little grey, a spirited version of the original, much better than the greater number of similar copies, and will be, in many respects, welcome to artists and other admirers of Dürer and his works.

It appears that the "inauguration" of the monument of Henri Regnault in the École des Beaux-Arts, Paris, is now fixed for the 8th inst.

M. E. PERRIN has been elected Member of the Académie des Beaux-Arts in the place of M. De Cailleux, the other candidates being MM. G. Chouquet, Du Sommerard, and Reiset.

It may be mentioned, for the consideration of English authorities in like matters, that twenty-eight Professors of the École des Beaux-Arts are likely to have the felicity of receiving augmentations of their salaries from 2,300 francs to 3,000 francs.

THE French papers report the finding, at Ossolario, near Cremona, of 5,000 or 6,000 Roman Consular medals, of silver, in perfect preservation and of fine execution. Nearly 3,000 of these relics are said to be of rare types.

It is said that important frescoes by Perugino have been discovered in the Cathedral of Corneto.

THE entire collection "de Cristoforo" has been bequeathed to the city of Milan, comprising works in glass, bronze, silver, fine majolica, translucent and Limoges enamels, musical instruments, &c.

THE more remarkable works in the Dresden Gallery have been copied in photography, and form a volume of 360 plates.

## MUSIC

### 'DER RING DES NIBELUNGEN.'

*Ein Bühnenfestspiel für drei Tage und einen Vorabend.* Von R. Wagner.—*Das Rheingold: Vorspiel.*—*Die Walküre: Erster Tag.*—*Siegfried: Zweiter Tag.*—*Götterdämmerung: Dritter Tag.*—*Vollständiger Klavierauszug.* Von Carl Klindwerth. (Schott & Co.)

*Unzeitgemässe Betrachtungen.* Von Friedrich Nietzsche. Viertes Stück.—*Richard Wagner in Bayreuth.* (F. Wohlaue.)

(Second Notice.)

IN resuming the notice of Herr Wagner's Trilogy, commenced in last week's *Athenæum*, no attempt will be made to supply any history of the Nibelungen. Herr Franz Müller, of Weimar, has written a volume of 119 pages in which he traces the origin of the Nibelungen, to which our readers may refer; but, inasmuch as in all the mythical subjects which have been selected by him for setting, Herr Wagner has departed, when he deemed it expedient, from the old legends, it will be better in this article to look solely at his mode of treatment. His "Vorabend" or preface, 'Das Rheingold,' is an opera of itself, in spite of its modest designation, and it is possible it may be performed as such without its necessarily being followed by the three other works; for if amateurs will make themselves acquainted with the incidents of the 'Walküre,' of the 'Siegfried,' and of the 'Götterdämmerung,' they will find that the theft of the gold of the Rhine, out of which the ring is made, only leads, at the end of the four operas, to the restoration of the gold to the three Rhine daughters, from whose custody it has been stolen by Alberich, a chief of the Nibelungs.

The score of the 'Rheingold' is not divided into numbers, as that of an ordinary opera. Herr Wagner applies the word "scenes" to sections of the story, and gives the names

of the characters who figure in each scene. This arrangement, if novel, is at least not deserving of imitation; it is confusing and fatiguing to follow. The abandonment of any close to a solo is claimed as an important innovation; but it is too great a strain to have to listen to a succession of scenes in each act, without rest or relief, and this continuity causes giddiness from the incessant watchfulness exacted. The "scenes," after all, contain the customary divisions of operas into airs, duets, concerted pieces, &c., only there are no breaks. The 'Rheingold' naturally opens at the bottom of the great river, but, before the curtain rises on the swimming feats of the three Ondines, Woglinde, Wellgunde, and Flosshilde, and their tormentor, Alberich, especial attention must be drawn to the "Vorspiel" or instrumental introduction, in six-eight time, a most charming piece of orchestral painting, the themes of which recur again and again. This ear-haunting prelude is quite equal in interest to the one which opens in 'Lohengrin'; it is suggestive, calm, serene, and flowing, and affords to the various instruments gems of melody. The first scene is between the three water-nymphs who guard the Rheingold and Alberich, the ambitious chief of the Nibelungs, a race fighting for supreme power with the giants Fasolt and Fafner, and with the gods and goddesses. The quartet of this opening scene is for three sopranos and a baritone. The three joyous Rhine fays coquet with the ugly Alberich. He is unable to seize one of them, but their sport is spoiled by his springing to the top of a peak, and by his seizing the gold, to their dismay. This lively quartet, therefore, is the key to the successive struggles to secure the ring of gold, the possession of which proves, however, fatal to every holder in turn. The second scene has eight persons—it is in the abode of the gods on the summit of the mountains. Here we have Wotan (baritone), a Teutonic Jupiter; Fricka, his wife (mezzo-soprano); their sister, Freia (soprano); three more gods, Donner (baritone), Froh (tenor), and Loge (tenor). The two giants, Fasolt (baritone) and Fafner (basso profundo), have agreed to erect the Walhalla towers for the stronghold of the gods, and after the completion of the edifice claim as a reward Freia, who has the gift of being always juvenile and beautiful; but the young lady objects to be handed over to the giants, whose music is characteristically pompous. Wotan wishes to adhere to the bargain; but Donner is for fighting the giants, until Loge, who is a kind of philosophical god, teaches him that love sways the world, and that Alberich is the only being who has foresworn the passion in order to be supremely powerful, and by so doing has got hold of the Rheingold. Loge having explained that the forging of the ring makes the possessor master of everything, the giants offer a compromise—they will give up their claim to Freia if they can clutch the gold. The giants carry her off, and then the artful Loge suggests to Wotan that they should visit the subterranean cavern of the Nibelungen to outwit Alberich. This scene of eight parts is expanded too much, as it is a succession of solos, in dry and monotonous recitative chiefly, the gleams of tune being few. The cavern scene between Alberich and his slave, Mime (tenor)

—the goldsmith who forges the ring and a "Tarnhelm," which, being placed on the head, gives the wearer the power of transformation—and Loge and Wotan, who come to Nibelheim to trick Alberich, has powerful points. The individuality of each character is musically depicted, and the forge accompaniments are striking. Alberich cannot cope with the cunning of Loge, and he is foolish enough, in order to show off his Tarnhelm, to assume the shape of a toad, and Wotan putting his foot on the reptile, Loge seizes the Tarnhelm, and binds Alberich, who thus loses his Rhine treasure. This trio is very graphic and must tell. In the fourth and last scene of the first act, Wotan and Loge, after an orchestral symphony, not only get hold of the ring from Alberich, but they make the Nibelungs pile up a mass of gold, with which they tempt the giants to release Freia. Fasolt and Fafner insist upon having the ring also, which Wotan resolves to retain; but Erda (mezzo-soprano), a superior goddess, calls upon Wotan to throw the ring with the gold and Tarnhelm to the giants, who then fight for the treasure. Fafner kills Fasolt, and seizes the spoil. Magnificent music follows, where the gods and goddesses traverse a rainbow bridge to enter the Walhalla; the song of Wotan, "Abendlich-Strahlt," as the stream of light falls on the castle, is stately and dignified; but, in the midst of the triumphant entry, Loge predicts the fall of the gods, and from the depths of the Rhine the voices of the three daughters are heard in plaintive strains, calling for the restoration of the Rheingold, and their sorrowful phrases fall on the ear while the gods advance to the Walhalla. The prelude may be accepted as a masterpiece of descriptive writing for the orchestra, and the vocal parts are generally free from the hard and heavy phraseology which has been found so objectionable in former works. 'Das Rheingold,' with its four scenes, is worthy of the romantic and mythical school of tone-painting, so finely illustrated by Weber, and which, if Mendelssohn had lived to finish 'Lorelei,' he would assuredly have developed. We hear no more of Freia after the prelude: it leaves the giant Fafner master of the situation, for he has the ring, the Tarnhelm, and the gold.

The opera for the first day of the Trilogy is 'Die Walküre.' The characters therein are Wotan (baritone) and his wife, Fricka, who are in the 'Rheingold'; Siegmund, illegitimate son of Wotan (tenor); Sieglinde, natural daughter of Wotan (soprano), sister to Siegmund; Hunding, a bass, whose parentage is not given, but who is husband to Sieglinde; and the eight Walküren (sopranos and altos), with their leader, Brünnhilde (soprano), the latter having the title-part. The first scene, in the house of Hunding, has a duet between Siegmund and Sieglinde, which glides into a trio with Hunding in the second scene, a scene for Siegmund, subsiding into a duet with Sieglinde, ending the first act. In the second act, the first scene is a duet between Wotan and his daughter, Brünnhilde, leading to a duo between Fricka and her husband; the second scene is the duo between Brünnhilde and Wotan; next a third scene, between Siegmund and Sieglinde, followed by a fourth scene, between Brünnhilde and Siegmund; and a final fifth scene, a concerted piece,



a quartet between Sieglinde, Siegmund, Brünnhilde, and Wotan. In the third act we have an equestrian as well as vocal scene of the eight Walküren, succeeded by the joining in the female chorus of Brünnhilde and Sieglinde; Wotan, Brünnhilde, and the Walküren, form a concerted piece in the second scene, and a *duo finale*, between Wotan and Brünnhilde, terminates the third act of 'Die Walküre.'

In this first day's doings we have nothing to do with the gnomes, and the ring and the Tarnhelm exercise no magical influence: there is a new race of legendary myths—the tribe of the nine Amazonian Naiads, the daughters of Wotan and his patroness, Erda. The dramatic incidents of the characters are as follows:—Siegmund, a persecuted wanderer, abuses the laws of hospitality by carrying off Sieglinde, his sister (the wife of Hunding); and Siegmund through her aid finds a sword of magic quality. Wotan's first resolve is to protect his two children against the rage of Hunding; but the influence of Fricka—who argues ably about matrimonial duties and against incestuous unions between brother and sister—over Wotan, leads him to direct his daughter, the belligerent Brünnhilde, to slay his son and her brother, Siegmund. Brünnhilde, moved by the interesting situation of Sieglinde and the fidelity of her abductor, Siegmund, shields him in the duel with Hunding, but is foiled by Wotan, whose spear shivers the sword of his son. Wotan then kills Hunding, and Brünnhilde takes Sieglinde on her horse and escapes with her. Brünnhilde's appeal to her sisters, the Walküren, to enable Sieglinde to fly from Wotan's wrath is successful; but Wotan, to punish Brünnhilde for not obeying his orders, with the aid of Loge, the god of fire, causes her to sleep on the rock and surrounds her with a fire, the intimation being given that she cannot be released from her forced slumber until some venturesome champion will face the flames and claim her as a bride.

The composer, in illustrating this poetic drama of crime, displays his technical workmanship skilfully. There are here and there phrases of great beauty, but on which he will not dwell. His system of free treatment is developed in monotonous notation; the interest again is centred in the orchestration. The complicated crudities of his vocal setting are more than tedious—they are unbearable. The ear longs for repose and relief from wearisome elaboration, in defiance of all accepted rules about form: vague and meaningless iteration is his besetting sin. The descriptive and pictorial illustrations of the plot must be sought in the band parts, which have not only the imagery of the stage characters, but have the colouring as well. It is stated that 'Die Walküre' has been selected for representation at the Imperial Opera-house in Vienna. This preference will not be appreciated, so objectionable is the story, and of the Ring of the Nibelungs there are no traces.

Our next notice will refer to the 'Siegfried' of the second day and the 'Götterdämmerung' of the third day, which will complete the Trilogy; and we shall also add some general remarks upon the selection of mythical morality and of supernatural sentiments as the basis for the future lyrical drama, and upon the effects accomplished in the scores of the indefatigable and energetic founder of what is propounded

as a new system, but which is not novel, except so far as the peculiar mode of vocal setting is concerned.

#### Musical Gossip.

THE profits of the Balfe Memorial Festival, at the Alexandra Palace, on the 29th ult., will provide the proposed scholarship for the Royal Academy of Music, some of the leading professors of which institution, who are also critics, were the most determined opponents of the operas of the composer. Now that the Academy has been endowed with a scholarship, and there is Balfe's statue in Drury Lane Theatre, sufficient recognition of his claims to memorials has been made as regards this country. Ireland as yet has done nothing to honour the memory of Balfe, who had the gift of combining the melodies of his native land with those of Italy. The only novelty in last Saturday's programme was his MS. overture to 'Il Talismano,' discovered after the production of the opera at Her Majesty's Opera. It is more ambitious in the symphonic form than the ordinary run of his instrumental writings, in which he did not shine: his speciality was, as we have often said, the spontaneity and freshness of his melodies. Sir Michael Costa, who was superseded as Musical Director and Conductor of Her Majesty's Theatre by Balfe, directed the concert, in which selections from the 'Talismano,' 'Enchantress,' 'Maid of Artois,' 'Maid of Honour,' 'Falstaff,' and 'Siege of Rochelle' predominated. The solo singers were Madame Nilsson, Madame Marie Roze, Miss Enriquez, Mr. Lloyd, and Mr. Maybrick. Mr. Weist Hill was the conductor of 'The Bohemian Girl,' vice Herr Carl Rosa, who, it was given out, declined the post because his name was not printed by the Alexandra managers in as large type as that of Sir Michael Costa. There must be some mistake in this statement. Herr Rosa must know that, even if the most gigantic letters had been used for his name and the most dwarfish type for Sir Michael Costa, such printing could not have advanced his reputation in the slightest degree, and, in fact, would have been damaging to him. The singers in 'The Bohemian Girl' were Mesdames Rose Hersee, Palmer, and Sharpe, Messrs. G. Parren, Fox, Harvey, and Pope. There was no lack of enthusiasm for the artists, who, one and all, afforded their aid gratuitously.

THE Directors of the Philharmonic Society for the season 1877 are Messrs. Santley, John Thomas, C. E. Stephens, F. B. Jewson, F. Berger, W. Macfarren, and G. F. Anderson. The future arrangements for the concerts will require revision and reform; the past season has entailed a heavy loss, but it is not difficult to assign reasons for the diminution in their attraction, in addition to the alleged cause—the hardness of the times. If it be true that the Committee of the Sacred Harmonic Society contemplate to utilize more fully their fine band, by the production of symphonies and other orchestral works, besides secular cantatas, a great want will be supplied for advanced amateurship in these days.

IN addition to the three names of the surviving fellow students, with the late Mr. Mudie, at the Royal Academy of Music, when opened in 1823, mentioned in last week's *Athenæum*, must be added Mr. Kellow J. Pye, a retired professor of the pianoforte.

THE Swedish Upsala Choir had a farewell concert in St. George's Hall, on Tuesday night.

THE Promenade Concerts at Covent Garden, with Signor Arditi, conductor, will be commenced this evening (Saturday).

THE Bank Holiday, next Monday, will be celebrated by concerts both at the Crystal and Alexandra Palaces.

THERE is no truth in the report of the cessation of the representations of Herr Wagner's Trilogy after the second series, although the demand for places to fill the new theatre at Bayreuth for the third and

final performances has been, up to the last accounts, not so great as for the first and second series.

It is expected that nearly 4,000 singers will be gathered, on the 9th, 10th, 11th, and 12th of September, at the festival in Amsterdam to celebrate the jubilee of the 'Amstel's Mannenkoon.' The cantata, 'Jakob van Artevelde,' by M. Gevaert, the Principal of the Brussels Conservatorium, will be performed.

At the Musical Festival in Antwerp, on the 13th, 14th, and 15th inst., the works to be executed, with Heer Benoit as conductor, assisted by Heer H. Possoz, will comprise the Overture to 'Hamlet,' by Heer Stadfeld; 'De Levenstijden' (the Ages of Life), by Heer Van Mol; Overture of Symphonic Fragments by Heer Radoux; Concert Overture, by Heer Féis; the first and second parts of the Symphony, 'De Oorlog' (The War), by Heer Benoit; 'Het Woud' (The Forest), by Heer Van Ghelwe; Symphony No. 3, by Heer C. Hanssens; 'Jacoba van Beijeren,' by Heer Van den Eeden; Andante of Symphony No. 2, by Heer Leon Van Barbure; 'De Zegen der Wapens' (Benediction of Arms), by Heer Waelpult. All these productions are by Flemish composers, but it is surprising that the name of the best Belgian musician, M. Gevaert, does not appear in the programme, although his cantata, 'Jakob van Artevelde,' is composed for a Flemish text. Besides the Flemish works, Beethoven's Choral Symphony No. 9, a Cantata by Bach, and the March and Nuptial Chorus from Herr Wagner's 'Lohengrin' will be executed.

M. MASSENET, the composer of the oratorios, 'Marie Magdeleine' and 'Eve,' of the opera 'Don César de Bazan,' and of the incidental music to the tragedy 'Les Érinnyes,' has been nominated by the President of the French Republic Chevalier de la Légion d'Honneur.

THE fiftieth jubilee year of Herr Heinrich Dorn as a musician has been celebrated at Berlin; he has been distinguished as a critic, a writer on the theory of music, and as a composer. His first opera was 'Roland's Knappen' (Roland's Pages), produced in 1826, and amongst other operas are his 'Der Schöffe von Paris' (Sheriff of Paris), and a setting of the 'Nibelungen'; an inspection of the score of the last-mentioned opera would be interesting now that the legend will occupy four days in its development at Bayreuth, by Herr Wagner.

DR. FERDINAND HILLER, the Principal of the Cologne Conservatorium, has just published two new works, namely, 'Musikalisches und Persönliches,' and letters of Moritz Hauptmann to Spohr, and other composers. Herr Hiller is distinguished for his literary talent, and, if we remember rightly, he wrote the book for his own opera, 'The Catacombs,' the plot being the persecution of the early Christians in Rome.

SIGNOR VERDI's 'Aida' has been produced at the Fenice in Venice, the chief parts sustained by Madame Mariani, Madame Waldmann, Signori Masini, Medini, and Pandolfini.

#### DRAMA

##### Dramatic Gossip.

THE Irish melo-drama of 'Kathleen Mavourneen' has been produced at the Globe, which theatre has passed for twelve nights into the hands of Mr. Cave. Miss Edith Lynd played the heroine, and Mr. Cave, Terence O'Moore. 'Bleak House,' with Miss Lee in the part of 'Jo,' will be revived during the approaching season.

MR. BOUCHICAUT's comedy of 'London Assurance' has been produced at the Haymarket, with Miss Hodson as Lady Gay Spanker, Mr. Howe as Sir Harcourt Courtley, Mr. Conways as Charles Courtley, and Mr. Harcourt as Dazzle.

MR. TOOLE has reappeared at the Gaiety in five of his favourite pieces. Of these, one only—'Off the Line'—aims at serious interest. Mr. Toole's engagement is limited to fifteen nights.

MR. HERMANN VEZIN is at present playing at the Princess's the double rôle of the Corsican brothers, previously taken by Mr. Clayton.

Among forthcoming novelties are Mr. Byron's new comedy of 'The Bull by the Horns,' which will be given at the Gaiety, and a comedy by Mr. P. Coghlan, in which Miss E. Terry and Mr. Conway will make their first appearance at the Court.

THE burlesque of the 'Field of the Cloth of Gold' was revived on Saturday last at the Strand theatre on the occasion of Mrs. Swanborough's benefit. In the course of a speech delivered by Mr. Vernon on behalf of the management, the forthcoming production of Mr. W. S. Gilbert's extravaganza of 'Prince Toto,' to which Mr. F. Clay has supplied music, was announced. An Egyptian fantasy, entitled 'Oh! Aida; or, a Game at Pyramids, in three Scenes and a Canal,' is also promised.

THE result of the competitions at the Conservatoire has not been very noteworthy as regards tragedy and comedy. In tragedy no first prize has been bestowed in either the male or female classes. M. Davigny has carried off a first prize in comedy, but none of the female competitors have been equally fortunate.

'LE BÂTARD' of M. Touroude, first produced, in 1869, at the Odéon, is now being given at the Porte Saint-Martin, where it obtains a very indifferent interpretation. 'Le Cachemire Vert' of MM. Dumas père and Nus, first played at the Gymnase, is also presented.

'AMOUR ET AMOURETTE; ou, LE QUARTIER LATIN EN 1830,' a melo-drama of MM. Denney and Grangé, has been revived at the Théâtre Cluny.

TO CORRESPONDENTS.—J. F. S.—S. W. B.—W. T. M. J. C.—F. G. H. (next week)—S. H.—J. H. J.—received.  
A. F. Y.—We are afraid it is too late to revive the question.

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